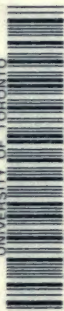


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135, 144, 146, 147

THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG
1899-1906: R. H. CASE, 1909

82

SONNETS



76

THE WORKS
OF
SHAKESPEARE

(30)

SONNETS

EDITED BY
C. KNOX POOLER



157209
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15.11.20.

METHUEN AND CO. LTD.
36 ESSEX STREET : STRAND
LONDON

First Published in 1918

PR
2848
A2P6

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INTRODUCTION

ACCORDING to the Stationers' Registers, a license to print a book called Shakespeare's Sonnets was granted to Thomas Thorpe on the 20th of May, 1609. It appeared with the following title-page: Shake-speares | Sonnets | Never before Imprinted. | At London | by G. Eld for T. T. and are | to be solde by *William Apsley*. | 1609. Some copies instead of "William Apsley" have "Iohn Wright, dwelling | at Christ Church gate," an indication that these two publishers shared in the venture. The publication cannot have been long delayed, for Edward Alleyn, the actor, bought a copy (for 5*d.*) in June. The words "never before imprinted" are not strictly accurate, as two of the sonnets, cxxxviii. and cxliv., had already appeared in *The Passionate Pilgrim* (1599).

The book seems to have been issued without Shakespeare's knowledge, certainly without his supervision; misprints are unusually frequent; the punctuation often neglects both sense and rhythm; and there are other errors of more consequence which no author or competent reader could have overlooked. It did not reach a second edition; but in 1640, 146 of the sonnets were reprinted by John Benson in a volume containing also *The Passionate Pilgrim*, and other poems.

The license was obtained in the previous year:—

1639

4^o Nouembris 1639 . . . eodem die.

John Benson	Entred for his Copie vnder the hands of doctor Wykes and Master Fetherston warden An Addition of some excellent Poems to Shakespeares Poems by other gentlemen. viz ^t . His mistris drawne. and her mind by Beniamin: Johnson. An epistle to Beniamin Johnson by Francis Beaumont. His Mistris shade. by R: Herrick. &c. . . .
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vj^d.

This appeared next year with a portrait of Shakespeare and a preface by Benson. The title-page is: Poems | written | by | Wil. Shake-speare. | Gent. | [Printer's device] Printed at *London* by *Tho. Cotes*, and are | to be sold by *Iohn Benson*, dwelling in | *St. Dunstons Church-yard*. 1640. | and the preface :

To the Reader.

I Here presume (under favour) to present to your view some excellent and sweetely composed Poems, of Master WILLIAM SHAKESPEARE, Which in themselves appeare of the same purity, the Authour himselfe then living avouched ; they had not the fortune by reason of their Infancie in his death, to have the due accomodatīō of proportionable glory, with the rest of his everliving Workes, yet the lines of themselves will afford you a more authentick approbation than my assurance any way can, to invite your allowance, in your perusall you shall finde them SEREN, cleere and eligantly plaine, such gentle straines as shall recreate and not perplex your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence ; such as will raise your admiration to his praise : this assurance I know will not differ from your acknowledgement. And certain I am, my opinion will be seconded by the sufficiency of these ensuing Lines ; I have beene somewhat sollicitus to bring this forth to the perfect view of all men ; and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems.

I. B. [i.e. John Benson].

This book was reprinted "as near the original as modern type will permit" by Mr. A. R. Smith in 1885. It contains the sonnets (except eight, *viz.* xviii., xix., xliii., lvi., lxxv., lxxvi., xcvi., and cxxvi.), *The Lover's Complaint*, the poems in a late edition of *The Passionate Pilgrim*, and certain others by various authors. The sonnets do not follow exactly the order in Thorpe's edition, thus no. lxvii. is placed first ; they appear singly or in groups of from two to five, and each sonnet or group has a separate heading, *e.g.* "A dutiful Message," "A Lover's excuse for his long absence." They were evidently regarded as love poems, and in some cases, but not in all, pronouns indicating that a man was addressed

are changed to feminine forms. Poems from *The Passionate Pilgrim* are interspersed singly or in groups among the sonnets. As to the text, the spelling is more modern than that of Thorpe and many of his misprints are corrected, but the book has *errata* of its own. That the sonnets circulated in MS. before publication, may be inferred from Meres's allusion in 1598 to Shakespeare's sugared sonnets among his private friends, and in the following year two of them appeared in *The Passionate Pilgrim*. Some of these sonnets were copied into MS. books, and Sonnets ii., viii., xxxii., xlvii., lxxi., and parts of i., ii., and liv. are known to be still in existence in such collections. The earliest of these, and most interesting (1610 or later), Sonnet viii., is in the British Museum (Add. MSS. 15,226, f. 4 b) and has been published in Halliwell's Shakespeare and in *The Shakspeare Allusion Book*. It has been conjectured that Benson was indebted for his text to a MS. different from that used by Thorpe. In doubting whether he depended on Thorpe's printed volume, Sir Sidney Lee points out that "the word 'sonnets,' which loomed so large in Thorpe's edition, finds no place in Benson's. In the title-pages, in the head-lines, and in the publisher's 'Advertisement,' Benson calls the contents 'poems' or 'lines'. He avows no knowledge of 'Shakespeare's Sonnets'. Thorpe's dedication to Mr. W. H. is ignored. The order in which Thorpe printed the sonnets is disregarded. Benson presents his 'poems' in a wholly different sequence, and denies them unity of meaning. He offers them to his readers as a series of detached compositions. At times he runs more than one together without break. But on each detachment he bestows an independent descriptive heading. The variations from Thorpe's text, though not for the most part of great importance, are numerous. The separate titles given by Benson to the detached sonnets represent all the poems save three or four to be addressed to a woman. . . . In Sonnet civ. 1, Benson reads 'faire love' instead of Thorpe's 'faire friend,' and in cviii. 5, 'sweet love' for Thorpe's 'sweet boy.' . . . Sonnets cxxxviii. and cxliv. which take the thirty-first and thirty-second places ignore Thorpe's text, and follow that of Jaggard's *Passionate Pilgrim*

(1599 or 1612). The omission of eight sonnets tells the same tale. . . . It is difficult to account for the exclusion of these . . . except on the assumption that Benson's compiler had not discovered them."

This view of the case could not be better or more clearly expressed, yet I venture to think that Benson had no other materials than those furnished by Thorpe and Jaggard. He must have used an edition of *The Passionate Pilgrim* later than 1599, for he prints Heywood's Epistles of Paris to Helen and Helen to Paris, which Jaggard added to his third edition of 1612, or possibly to his second, but of it nothing is known. A man who labelled sonnets addressed to a man as if they were addressed to a woman, and changed the words "friend" and "boy" and the gender of certain pronouns to agree with his labels, and who yet left unaltered other sonnets equally significant, *e.g.* ix. and xx., is not too scrupulous or careful to omit eight altogether. A thief leaves behind what he has not noticed as surely as if it had been too heavy or too hot. Benson agrees with Thorpe in including *A Lover's Complaint*. His change of title corresponds to the change of contents, and the word sonnet was in his time no longer used loosely to denote any short poem, and had never been used of such poems as Heywood's *Epistles*: Thorpe's dedication was likewise no longer suitable. It is not more wonderful that in the case of Sonnets cxxxviii. and cxliv. he ignored Thorpe's text and followed Jaggard's than if he had done the opposite. He could not have followed both and his instinct may have led him to the worse. It is useless to speculate on the motives of a man who printed as part of Shakespeare's works three poems on his death. The deviation from Thorpe's order is more apparent than real. Many of the sonnets printed with separate titles follow Thorpe's order, *e.g.* cxx., cxxi., cxxii., cxxiii., cxxiv., cxxv., and the sonnets printed in groups invariably do so. Occasionally a sonnet is omitted to appear elsewhere with a separate heading, but within the groups a later never precedes an earlier, *e.g.* : lx., lxiii., lxiv., lxv., lxvi. ; viii., ix., x., xi., xii. ; lxxxviii., lxxxix., xc., xci. followed by xcii., xciii., xciv., xcv. ; lxvii., lxviii., lxix. ; xiii., xiv., xv. ; iv., v., vi. ; xxvii., xxviii., xxix. ; xxx., xxxi., xxxii.

Moreover, existing MSS. of the sonnets contain readings which resemble Jaggard's and differ from Benson's in this respect, *viz.* that they are changes of word or phrase which, however slightly, modify the sense, and do not seem to have been made for a purpose, while Benson's variants are modernisations or corrections of spelling or else such changes of gender as support the impression that the sonnets in which the changes occur are addressed to a woman.

On the other hand, mistakes affecting the sense and eccentricities of spelling in which Benson and Thorpe agree, are too many to be attributed to chance. One blind beast may avoid the hole into which another blind beast has fallen, but it cannot fall into the same hole unless it is going over the same ground. If Benson had not Thorpe's text he must have had Thorpe's MS.; the days of *facsimiles* were not yet. But even the possession of the MS. would not explain the agreement in lxix. 3. Sir Sidney Lee is of opinion that Thorpe's printer "followed the manuscript with ignorant fidelity," and he gives thirty-eight misprints "of which at least thirty play havoc with the sense." Of these thirty-eight, twenty-four are repeated by Benson, four occur in the omitted sonnets, two were already corrected in P.P., and the remainder are words obviously wrong and easily emended, *viz.*, *wit* . . . *wiht* for *with* . . . *wit* (the "h" misplaced); *nor* for *not*; *rn'wd* for *ruin'd*; *dispo*de for *dispos'd*; *stal* for *shall*; *bitter* for *better*; *sugiest* for *suggest*; *eye* for *eyes* riming with *lies*. Though these corrections were made, the punctuation was left unchanged, and many old spellings were left unmodernized. In fact Benson treated Thorpe's *Sonnets* as he treated Jaggard's *Passionate Pilgrim*, altering both the arrangement and the spelling. There are ten differences of spelling in Thorpe's reprint of Jaggard's first two sonnets (ed. 1599), and according to the Cambridge Shakespeare, only one of these was altered in ed. 1612. How closely Benson followed Thorpe may be seen from the following examples:—

i. 12. And tender *chorle* makst wast in niggarding.

xxxii. 2. When that *churle* death my bones with dust shall cover.

lxix. 11. Then *churls* their thoughts (although their eies

were kind), (three spellings of *churl* in which Q and ed. 1640 agree).

iv. 12. What acceptable *Audite* (in italics) can'st thou leave? cf. xlix. 4, *audite*, *Lover's Complaint*, 230, *audit*. Here ed. 1640 follows Q even in the curious form "can'st."

xii. 4. And sable curls *or* siluer'd ore with white. (for *all*).

xvii. 12. And stretched *miter* of an Antique song. So ed. 1640 even to the capital A.

xxvi. 12. To show me worthy of *their* sweet respect. (for *thy*). This serious mistake occurs fifteen times in Q, *viz.* xxvi. 12; xxvii. 10; xxxv. 8 (twice); xxxvii. 7; xliii. 11; xlv. 12; xlv. 3, 8, 13, 14; lxix. 5; lxx. 6; cxxviii. 11, 14. Benson repeats it fourteen times (he omits the forty-third sonnet), and a similar mistake, *viz.* *there* for *thee* in xxxi. 8.

xxviii. 12. When sparkling stars twire not thou *guil'st th' eauen* (), *guil'st th' even*, ed. 1640, for *gildest th' even*, or *gild'st the even*. (Here the corruption affects both sense and metre.)

xxviii. 14. And night doth nightly make greefes *length* seem stronger. (for *strength*).

xxxix. 12. Which time and thoughts so sweetly *dost* de-ceiue. (for *doth*).

xliv. 13. Receiuing *naughts* by elements so *sloe*. (for *naught . . . slow*).

xlvi. 10. Thy selfe away, *are* present still with me. (for *art*).

lxiii. 1. With times iniurious hand *chrusht* and *ore-worne*. (for *crush'd* or *crusht . . . o'er-worn*).

lxv. 12. Or who his spoile *or* beautie can forbid? (for *of*).

lxix. 3. All touns (the voice of soules) give thee that *end*. (for *due*, the letters are reversed and the "u" inverted).

lxxvii. 10. Commit to these waste *blacks*, and thou shalt *finde*. (for *blanks*).

xcv. 12. And all things *turnes* to faire that eies can see ! (for *turn*).

xcix. 9. *Our* blushing shame, an other white dispaire. (for *One*).

c. 14. So thou *preucnst* his sieth; and crooked knife. (for *prevent'st* or *prevents*).

cii. 8. And stops *his* pipe in growth of riper daies. (for *her*).

cvi. 12. They had not *still* enough your worth to sing. (for *skill*).

cvi. 3. What's new to speake, what *now* to register. (for *new*).

cx. 8. Pitty me then, and wish I were *renu'de* (for *renew'd*).

cxii. 14. That all the world besides *me thinkes y'are* dead (for *methinks are* [or *they're*]).

cxiii. 6. Of bird, of flowre, or shape which it doth lack. (for *latch*).

cxxvii. 9. Therefore my Mistersse *eyes* are Raven blacke. (for *brows*).

cxxix. 9. *Made* in pursut and in possession so. (for *Mad*).

cxxix. A blisse in prooffe and *proud and* very wo. (for *prov'd a*).

cxxxii. 9. As those two *morning* eyes become thy face (for *mourning*).

cxlvi. 1, 2. Poore soule the center of my sinfull earth,
My sinfull earth these rebbel powres that thee
 array.

(Again both sense and metre are spoilt.)

clii. 13. For I have sworne thee faire: more perjurde *eye*:
 (for *I*).

Besides such examples as these, Benson's text usually agrees with Q in passages where the punctuation spoils the sense, *e.g.* :—

cxviii. 10. The ills that *were, not* grew to faults assured
 (for *were not*).

cxxv. 7. For compound *sweet*; *Forgoing* simple sauor.
 (for *sweet forgoing*).

cxxix. 10. Had, having, and in *quest, to have* extreame (for *quest to have*);
 and in the use or misuse of capitals, parentheses, and hyphens, *e.g.* :—

lxvi. 10-12. And Folly (Doctor-like) controuling skill
 And simple-Truth miscalde Simplicitie
 And captiue-good attending Captaine ill.

Again, Q uses both capitals and italics in the following cases: *Rose* (i. 8); *Audit* (iv. 12); *Hews* (xx. 7); *Adonis* . . . *Hellens* . . . *Grecian* (liv. 5, 7, 8); *Statues* . . . *Mars* (lv. 5, 7); *Intrim* (lvi. 9); *Alien* (lxxviii. 3); *Eaues* [Eve's] (xciii. 13); *Saturne* (xcviii. 4); *Satire* (c. 11); *Philomell* (cii. 7); *Autumne* (civ. 5); *Abisme* (cxii. 9); *Alcumie* (cxiv. 4); *Syren* (cxix. 1); *Hereticke* (cxxiv. 9); *Informer* (cxxv. 13); *Audite* . . . *Quietus* (cxxvi. 13, 14); *Will* (cxxxv. 1, 2, 11, 12, 14; cxxxvi. 2, 5, 14, and cxliii. 13 [eleven times]); *Cupid*, *Dyans*, *Cupid* (cli. 1, 2, 14).

Mr. Wyndham indeed points out that every word so printed (excepting *Rose*, *Hews*, *Informer*, and the *Wills*) is either a proper name, or else of Greek or Latin extraction, adding that "these words, if other than proper names, were so printed then, as French words are so printed now, *viz.* because they were but partially incorporated into the English language." A student of English might object that some of these words were already naturalised, but, of course, Thorpe or his printer may have thought otherwise. However, the important point is that Thorpe is inconsistent in his treatment of such words. He deals with them as Caliban with his crabs, "Lets twenty pass and stones the twenty-first." Thus "alchemy," "audit," and "autumn" occur in Q without as well as with italics; "Phoenix," a proper name, has none; neither has "pyramids," yet this, as a matter of fact, not of conjecture, was incompletely naturalised, for "pyramis" as a singular, and "pyramises" and "pyramides" as plurals are found in the First Folio, a dozen years later than Thorpe's *Sonnets*. Since, then, Thorpe is somewhat capricious in his choice of thirty-six words for capital letters and italics, and since Benson prints thirty-three of these words in the same way, the three exceptions occurring in sonnets which he omitted altogether, it seems reasonable to conclude that he had Thorpe's text before him. Lastly, it is possible that Sir Sidney Lee may be mistaken in his interpretation of what Benson says of the poems in his preface, *viz.* "Which in themselves appeare of the same purity, the Authour then living avouched," when he writes that it "implies that the sonnets and poems in his collection were not among those which he knew Shakespeare to have 'avouched'

(*i.e.* publicly acknowledged) in his lifetime." I think it may imply that Benson knew and used Thorpe's book, that he supposed it to have Shakespeare's authority, and that he claimed for his own that it was of the same purity, *i.e.* as free from corruptions of the text, as the books published in the poet's lifetime. The phrase "then living" seems to mean "living at the time of publication." It should not be forgotten that Benson's address "To the Reader" does not apply to the *Sonnets* only but to his whole book containing *The Passionate Pilgrim*, not in a separate compartment but intermingled with the sonnets, and no one disputes his debt to Jaggard. Of course, strictly speaking, we cannot say that Shakespeare "avouched" anything except *Venus and Adonis*, *Lucrece*, and perhaps *The Phœnix*.

Benson's edition is obviously of no value to a textual critic in cases of real difficulty, yet the importance of ascertaining its origin is considerable. If it could be proved to have independent MS. authority some readers would feel bound to accept its testimony as to the sex of the person addressed, and Coleridge would be no longer alone in his suggestion that the real object of the *Sonnets* may have been a Laura or a Leonora and the evidences to the contrary "a purposed blind."

We can to some extent measure the results of a whole-hearted belief in the authenticity of Benson's text by considering its effect in postponing the birth of theories as to the story of the *Sonnets*. These did not arise till the rediscovery of the older printed text in copies of Thorpe's and Lintott's editions. Lintott in 1709 reprinted Thorpe's edition in the second volume of a collection of Shakespeare's minor works, with the title :—

"A Collection of Poems in Two Volumes; Being all the Miscellanies of Mr. *William Shakespeare*, which were Published by himself in the Year 1609, and now correctly printed from those Editions. The First Volume contains, I. *Venus and Adonis*; II. *The Rape of Lucrece*; III. *The Passionate Pilgrim*; IV. Some Sonnets set to sundry Notes of Music. The Second Volume contains One Hundred and Fifty Four Sonnets, all of them in Praise of his Mistress; II. A Lover's

Complaint of his Angry Mistress. LONDON: Printed for *Bernard Lintott*, at the *Cross-keys*, between the Two Temple-Gates in *Fleet-street*."

Though he publishes Thorpe's text, Lintott repeats Benson's blunders in claiming for it Shakespeare's authority—*quod latet in* "then living avouched," *patet in* "Published by himself"—and in asserting that the person addressed was a woman. He seems even to go a step further and identify the Lady of the Sonnets with the speaker in *A Lover's Complaint*.

This edition is of no critical value, but a copy of it corrected for the press by Capell in 1766 has furnished the readings cited by the Cambridge Editors over the title "Capell MS."

The standard text for the greater part of the eighteenth century was Benson's. It is the text adopted by Gildon in 1710, and by Sewell in his two editions, 1725 and 1728, and even by Ewing in 1771 and by Evans in 1775, though in the meantime Steevens had reprinted Thorpe's.

II. THE SOUTHAMPTON THEORY

In 1766 Steevens reprinted Thorpe's text as a supplement to his *Twenty Plays* (the quartos published in Shakespeare's lifetime) without comment; but when Malone's edition of the complete works appeared in 1778, he was able to cite Steevens, Farmer, and Tyrwhitt as concurring in his own opinion that the person addressed was a man. "To this person," he says, "whoever he was, one hundred and twenty [126] of the following poems are addressed; the remaining twenty-eight are addressed to a lady." The series of attempts to reveal his identity began inauspiciously. Farmer guessed that he was William Harte, Shakespeare's nephew, who was shown by the Stratford register to have been baptized on the 28th of August, 1600, and therefore probably not born when the first two sonnets were published; and Tyrwhitt that he was a William Hughes [see xx. 7], a person as nebulous

As Stephen Sly and old John Naps of Greece . . .
Which never were nor no man ever saw,

though some have seen in him a friend of Chapman's.

26
2

Obvious as it seems to us, Malone's belief that Shakespeare's friend was a man was disputed by George Chalmers in his *Apology for the Believers in the Shakespeare Papers* [Ireland's forgeries], 1797. He thought the Sonnets were addressed to Queen Elizabeth, and it is perhaps for this reason that Nathan Drake writing in 1817 (*Shakspeare and His Times*), thinks it necessary to quote the whole of the 67th sonnet and parts of seven others "to prove that Shakespeare's object was a male friend." Drake thought this friend was Lord Southampton, "the munificent patron of Shakspeare, the noble, the elegant, the brave, the protector of literature and the theme of many a song. . . . Perhaps one of the most striking proofs of this position, is the hitherto unnoticed fact, that the language of the *Dedication to the Rape of Lucrece*, and that of part of the 26th sonnet, are almost precisely the same . . . in his prose as in his verse our author uses the same amatory language." In support of this he cites lines from the 110th sonnet; the 101st, he says, is clearly addressed to Southampton, and if this, then the rest, see sonnet lxxvi.,

Why write I still all one, ever the same . . .
That every word doth almost tell my name ;

and cv. :—

. . . all alike my songs and praises be
To one, of one, still such and ever so.

Drake anticipates the objection that from 1594 to 1599 Southampton was in love with Elizabeth Vernon and therefore needed no arguments in favour of marriage, by two conjectures: "In the 1st place, we have only to recollect that His Lordship's attachment to his mistress met with the most *decided and relentless opposition* from the Queen, and there is every reason to infer from the *voluntary* absences of the Earl in the years 1597 and 1598, and the *extreme distress* of his mistress *on these occasions*, that the connection had been twice given up, on his part, in deference to the will of his capricious sovereign." Secondly, "we also know, that the Earl was very indignant at the interference of the Queen . . . and if, in conformity with the constitutional irritability of his temper, and the natural impulse of passion on such a subject, we

merely admit, his having declared what every lover would be tempted to utter on the occasion, *that if he could not marry the object of his choice, he would die single*, a complete key will be given to what has hitherto proved inexplicable."

Drake thinks the first seventeen sonnets were written from 1594 to 1598, when the Earl's determination to marry in spite of the Queen rendered further expostulation unnecessary, and that a fear of the Queen's displeasure prevented Jaggard from publishing. As for the remainder of the Sonnets as far as the 127th, they "appear to have been written at various periods anterior to 1609." A third conjecture is added and is indeed necessary, to explain why, if the Sonnets were written at various times between the years 1594 and 1609, in the 126th, the last addressed to his patron, he terms him "my lovely boy," at the age of 36. "The mystery arising from the use of juvenile epithets, he completely clears up in his 108th sonnet, where he says that having exhausted every figure to express his patron's merit and his own affection, he is compelled to say the same things over again; that he is determined to consider him as young as when he first hallowed his fair name; that friendship, in fact, weighs not the advance of life, but adheres to its first conception, when youth and beauty clothed the object of its regard."

Mr. Gerald Massey dispenses with the necessity for Drake's conjectures by laying on particular words and phrases as much weight as they will bear and more. See his *Secret Drama of Shakspeare's Sonnets*, 1888, a recasting of his *Shakspeare's Sonnets Revealed*, 1866, 2nd ed. with additions, 1872.

I can give little more than his conclusions; the work must be read in its entirety to be adequately appreciated. The words "pupil pen" (xvi.) taken in connection with "To witness duty not to show my wit" (xxvi.), show that Shakespeare had published nothing when they were written, i.e. before 1593. The "star that guides my moving" is perhaps an allusion to the "Venus (then in hand) as the *planet* under which the first work was to be brought to birth." Meanwhile he asks his patron to accept these Sonnets in manuscript "to witness duty" privately, not "to show his wit" in public. These Sonnets (i.-xxvi.) not being printed are "dumb pre-

sagers" of what he said publicly in the dedication of 1593-1594. In Sonnet liii.,

Describe Adonis and the counterfeit
Is poorly imitated after you,

"we have Shakspeare's word for it . . . that he has made or is then making the picture of Adonis as the likeness of his friend." He proves it by introducing Adonis in company with Helen *once more* to violate *the Classical Unities* (the italics are mine). "Here then we find in the Sonnets an earlier form of the *Venus and Adonis*."

A still earlier date may be obtained by applying to Shakespeare Nash's attack on the half-educated writers of his time. "He refers to a play-wright, and sneers at his 'Country *grammar knowledge*'." "This Player-poet aimed at by Nash is as certainly Shakspeare as is the 'Shakescene' denounced later by Greene. . . . Therefore the earliest Sonnets may have been begun in 1590."

Moreover, "Southampton was in truth the 'Child of State' [Sonnet cxxiv., where however the expression refers to Shakespeare's love rather than its object] under the special protection of the Queen"; and an attempt was made by Sir Fulke Greville and others to have him installed as royal favourite instead of Essex. To this rivalry Shakespeare refers in xx. 7, "A man in hew all *Hews* in his controwling." Here Hewes means "Ewes," for Ewe was a title of Essex.

The Earldom was that of Essex and Ewe. So Peele in his *Polyhymnia* in describing the Earl of Essex and speaking of his appearance,

That from his armour borrowed such a light
As boughs of yew (= Ewe) receive from shady stream,

was punning in precisely the same way that Shakespeare does on the same name of the same person, only with him it is Yew = Ewe, whereas in the Sonnet it is Hew = Ewe.

Massey finds in Sonnets i., x., xiii. allusions to the death of the Earl's father, especially in xiii.,

Dear, my ~~Love~~, you know
You had a father, let your son say so.

So the Countess in *All's Well that Ends Well* (I. i. 19) says,

" This young gentleman had a father,—O that ' had ' ! how sad a passage 'tis ! " So too we read in Sonnet iii., " Thou art thy mother's glass." Southampton's father died in 1581 when the boy was not quite eight years old, and four years after, his elder brother died leaving him sole heir and representative. Thus when Shakespeare reproaches him for " Seeking that beautiful roof to ruin " he was its sole prop and stay.

Massey concludes : " A few of the primary facts now substantiated are (1) That Henry Wriothesley *was* the fatherless young friend to whom Shakspeare addressed his first Sonnets. (2) That it was to him that the promise of a public dedication of his poems was privately made in Sonnet xxvi. (3) That he was the living original from whom the poet drew his portrait of Adonis as the Master-Mistress of his passion [love-poem]. (4) That he was the Poet's Favourite whose comely complexion Shakspeare celebrates as being more attractive in hue than that of the royal favourite Essex-and-Ewe. (5) That he was the man who encouraged Shakspeare to publish his poems, and the friend to whom the Sonnets were offered privately as ' the barren tender of a poet's debt ' ; and (6) That a mass of the Sonnets belong to the time of the early Plays, and therefore were written too soon for William Herbert to have been the friend addressed in them " (p. 57).

In the King's Shakspeare, 1904, the Southampton theory, which had fallen out of favour, was revived and restated by Mrs. C. C. Stopes, to whom all students must feel grateful for her labours in other and perhaps more fruitful fields of Shakespearian research.

Whatever discrepancies may be revealed by a minute inspection, the general impression produced by a first reading of the Sonnets (i.-cxxxvi.) is that there is only one friend to whom Shakespeare writes and to whom all his songs and praises are addressed, that an estrangement followed his treachery, and that he was forgiven. It is required of a friend that a man be found faithful, but no reader of the plays from *The Tempest* to *Cymbeline* will doubt that in Shakespeare's opinion

The rarer action is
In virtue than in vengeance.

Moreover, the tone and language of many of the Sonnets are

such as to connect them with the dedications to Southampton of the earlier poems.

Such reasoning, however, ignores the conventions of the time when dedications and compliments in verse were no more to be depended on than epitaphs.

In the dedication to the first folio, Pembroke and his brother are described as an incomparable pair. Yet one of them, Philip, Earl of Montgomery, was a coward, who, when assaulted by an acquaintance, took care that nothing should be spilled but the reputation of a gentleman; and who was also "a common swearer and so illiterate that, if the report be true, he could scarce write his name."

Again, Herrick (wks. ed. Grosart, vol. i.) attributes the splendour of his poetry to "the most vertuous Misstresse Pot, who many times entertained him :—

When I through all my many Poems look,
And see your selfe to beautifie my Book,
Me thinks that onely lustre doth appeare
A light ful-filling all the Region here, etc."

This on page 165, but on page 173 he pays precisely the same compliment to the High and Noble Prince, George, Duke of Buckingham :—

Never my Book's perfection did appeare,
Till I had got the name of Villars here.
Now 'tis so full that when thereon I look,
I see a Cloud of Glory fills my Book, etc.,

an economy of eulogy that dispenses with even a change of rimes. That "the truest poetry is the most feigning," may be true of the Sonnets.

III. THE PEMBROKE THEORY

In 1838 Mr. C. A. Brown, accepting the conjecture, in which Boaden had been anticipated by Bright, that Mr. W. H. is William Herbert, Earl of Pembroke, and that the Sonnets are addressed to him, published his *Shakespeare's Autobiographical Poems*. In this the Sonnets are divided into six poems, each sonnet being a stanza, and each poem closing with an envoy, *viz.* (1) i.-xxvi. To his friend persuading him to marry; (2) xxvii.-lv. To his friend—who had robbed him of his

mistress—forgiving him ; (3) lvi.-lxxvii. To his friend, complaining of his coldness and warning him of life's decay ; (4) To his friend, complaining that he prefers another poet's praises, and reproving him for faults that may injure his character ; (5) To his friend, excusing him for having been some time silent, and disclaiming the charge of inconstancy ; (6) To his mistress, on her infidelity. The sixth poem belongs in time to the interval between the first and second, though it may have been written soon after the latter. The stanzas cxxxv., cxxxvi., cxlv., cxlvi., cliii., cliv. are to be omitted as irrelevant.

Mr. Tyler, arguing in favour of the Earl of Pembroke, thinks that the indications of time in the Sonnets point to an acquaintance that began not later than the April of 1598. He takes the first 126 sonnets to be printed in the order of time. Now cxxxviii. and cxliv. were printed by Jaggard in 1599, and cxliv. refers to the same subject as xxxiii.-xxxv. written in the dawn of their friendship (see xxxiii. 11, "he was but one hour mine.") Meres's *Palladis Tamia, Wit's Treasury* was published in the latter half of 1598 (registered 7th September), and it contains quotations from Horace and Ovid which Shakespeare imitated in his 55th sonnet, the seventh line of which, however, "Not Mars his sword nor war's quick fire shall burn" follows in words and order the Latin of Meres's praise (Mars, ferrum, flamma), and not either Ovid or Horace. The passage is as follows : "As Ovid saith of his work :—

Iamque opus exegi, quod nec Iovis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas.

And as Horace saith of his :—

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga temporum :

so I say severally of Sir Philip Sidney's, Spenser's, Daniel's, Drayton's, Shakespeare's, and Warner's workes,

Non Iovis ira, imbres, Mars, ferrum, flamma, senectus,
Hoc opus unda, lues, turbo venena ruent.

Et quanquam ad pulcherrimum hoc opus evertendum, tres illi
Dii conspirabunt, Chronus, Vulcanus, et Pater ipse gentis,

Non tamen annorum series, non flamma, nec ensis,
Aeternum potuit hoc abolere decus."

"It may be reasonably inferred, therefore, that Sonnet lv. was written after the registration of Meres's book," early in 1599 or late in the previous year. Again, c.cxxvi. are a single poem, and cvii. refers to the rebellion of Essex in 1601, and in cxxiv. 14, we may recognise an ironical allusion to the popular regard for Essex after his execution as the "good Earl." But civ. gives three years as the period of their friendship, so reckoning back from the spring of 1601 we shall come to the spring of 1598.

Early in 1598 Lord Herbert was probably in London. In the previous year his father had reluctantly consented to his living in London [*Sidney Papers*, ii. 43], "yet not before the next Spring"; and his father and mother were urging him to marry the Earl of Oxford's daughter, Bridget Vere. His mother may have suggested to Shakespeare the writing of the first seventeen sonnets. The words "You had a father; let your son say so" do not imply that the father of the person addressed is dead, the intention is to exhort to manly conduct, as in *Merry Wives of Windsor*, III. iv. 36: "She's coming, to her coz: O boy *thou hadst a father*." Mr. Tyler does not notice the objections that Slender's father was obviously dead at the time, for he is in a position to make settlements, and his uncle, not his father, is superintending the courtship; that Shakespeare attributes his friend's reluctance to marriage to self-love rather than diffidence; and that the arguments he uses are curiously unsuitable to a case in which the marriage could only be a marriage in name for years, for Bridget Vere was just 13. This renders Mr. Tyler's interpretation of xl. 8: "By wilful taste of what thyself refuseth" almost absurd.

The difficult Sonnets cxxiv., cxxv. are explained as alluding to Essex, who though a rebel was called the "good Earl" by the populace after his death. The informer of cxxv. accuses Shakespeare of ratting from Southampton to join the Court party, and Shakespeare replies that he had never been intimate with Southampton or Essex. He had merely "borne the canopy" as in a public pageant "honouring the outward with his extern." The eternity "which *proves* (so Q) more short

than waste or ruining," is the seven years which have elapsed since the dedication to the *Lucrece* with its "love without end."

Mr. Tyler accepts the identification of the "better spirit" with Chapman, a conjecture of Prof. Minto's who had written as follows in his *Characteristics of English Poets*: "Chapman was a man of overpowering enthusiasm, ever eager in magnifying poetry, and advancing fervent claims to supernatural inspiration. In 1594 he published a poem called 'The Shadow of Night,' which goes far to establish his identity with Shakespeare's rival. In the Dedication, after animadverting severely on vulgar searchers after knowledge, he exclaims—'Now what a supererogation in wit this is, to think Skill so mightily pierced with their loves that she should prostitutely show them her secrets, when she will scarcely be looked upon by others but with invocation, fasting, watching; yea, not without having drops of their soul like a heavenly familiar.' Here we have something like a profession of the familiar ghost that Shakespeare saucily laughs at. But Shakespeare's rival gets his intelligence by night: special stress is laid in the sonnet upon the aid of his compeers by night, and his nightly familiar. Well, Chapman's poem is called 'The Shadow of Night,' and its purpose is to extol the wonderful powers of Night in imparting knowledge to her votaries. . . . As regards the other feature in the rival poet, the proud full sail of his great verse, that applies with almost too literal exactness to the Alexandrines of Chapman's Homer, part of which appeared in 1596; and as for its being bound for the prize of Shakespeare's patron, both Pembroke and Southampton were included in the list."

Mr. Tyler adds to this evidence Chapman's use of the word "hymn," and quotes Keats's sonnet on his translation of Homer.

Now it is indisputable that Chapman thought nobly of poetry and claimed, in metaphor, inspiration for his own. It may even be granted that "the proud full sail of his great verse," is not incredibly high praise for his translation of the *Iliad*, which delighted his contemporaries and opened a new world to Keats; but it is uncritical to select what supports a

theory and neglect all else. The praises of rival poets are described in the 82nd sonnet as "gross painting" and as "What strained touches rhetoric can lend." This may be Shakespeare's real opinion of their work, and the compliments of the 85th and 86th sonnets, ironical mockery. If "that able spirit" was Chapman it is not easy to believe that Shakespeare wrote in good faith of his "precious phrase by all the Muses filed" or of the "polish'd force of " his "well refined pen." There are fine passages, angels' visits, in Chapman, but refined and polished are among the last epithets one could apply even to these. Again, Chapman nowhere claims intimacy with a familiar spirit. What he tells us in *The Shadow of Night* is that the true student is pale with thought, and spends in thinking the time that others spend in sleeping and eating. This he illustrates by the popular belief that the devil draws blood from a witch. "A coll, a kiss, a drop of blood" are his quit rent. It is no proof that Chapman was intimate with Herbert or Southampton in 1597, to say that he addressed sonnets to them appended to his *Iliads of Homer* in 1609-11. These sonnets are accompanied by a dozen others addressed to different people and did not appear at the earliest till 1609, for one of them is inscribed to Lord Salisbury as Lord Treasurer, and it was in May, 1609, that he was appointed. The tone of the sonnets is cold and impersonal, a circumstance that in no way supports the conclusion that Chapman had twelve years before written flattering and affectionate poems to either Southampton or Herbert. Nothing in his writings is in favour of the supposition that at any time he wrote such poems to anyone.

The word "hymn" was used of poems by Spenser, Drayton, and Barnes, as well as by Chapman. The references to Homer in Chapman, however inferior as poetry, may be compared to William Morris's address to Chaucer. The ghost was probably the subject of some unrecorded conversation.

It would strengthen Mr. Tyler's theory that Mr. W. H. was Pembroke if it could be shown that the dark lady of the later Sonnets was known to him. Mr. Tyler identifies her with Pembroke's mistress, Mary Fitton, daughter of Sir Edward

Fitton, and Maid of Honour to Queen Elizabeth. She had a son who died soon after birth in 1601, and in the same year Herbert, who refused to marry her, was for a short time committed to the Fleet. To connect her with Shakespeare is more difficult, but William Kemp, a comic actor and dancer belonging to Shakespeare's Company, dedicated to her in 1600 his *Nine Daies Wonder*, an account of his dancing in nine days (not consecutive) from London to Norwich in 1599. In the dedication, her name is given as Anne, the name of her sister who was, however, not a Maid of Honour. Kemp had been commanded to act at Court with Shakespeare and others in 1594, and may afterwards have been Mary Fitton's dancing-master; she led the dances at a masque in 1600. The tone of Kemp's dedication has been supposed to indicate some want of dignity in his patroness, but it is respectful enough, and is in keeping with his own character as a professional buffoon.

Mr. Tyler supposes that Mary Fitton may have seen Shakespeare at Court and introduced herself; and that Biron's description of Rosaline in *Love's Labour's Lost* (IV. iii. 221 *seq.*) may have been intended as a compliment to her. The lines were, in Spedding's opinion, added when the play was presented before the Queen at Xmas, 1597. He also supposes that in her father's correspondence with Sir Robert Cecil, there is evidence that Mary Fitton had been married in early youth, and that the marriage had afterwards been declared illegal and null and void, a very necessary supposition if she was the lady of the Sonnets, who appears to have been a married woman. But again there is no proof. The negative evidence that apparently the dark lady of the Sonnets did not reside with Shakespeare (Sonnet cxliv.), and that Mrs. Fitton, as one of the Queen's Maids of Honour, could not have resided with Shakespeare, proves too much. Such reasoning would inculpate all the marriageable daughters of all the gentlemen of England. There is really no evidence whatever that Shakespeare was personally known to any of the Maids of Honour, and certainly Sir William Knollys, who wished to marry Mary Fitton both before and after her misfortune, and who was intrusted by the father with the disquieting privilege of

taking care of her at Court, was not aware that she had a second lover. "The man off synne" whom he denounces is indubitably Lord Herbert. It is not even certain that Mary Fitton was dark. In the monument of her family at Gaws-worth she is represented with black hair and dark complexion, but in two portraits in the gallery at Arbury, she has fair hair and grey eyes.

Mr. Tyler denies the authenticity of these portraits; Lady Newdigate (*Gossip from a Muniment Room*) attributes the blackness of the hair in the monument to the dust and grime of centuries. Whether Mary Fitton was black or fair her supposed connection with Shakespeare is a guess arising from her known relation to Lord Herbert. Lord Herbert's supposed intimacy with Shakespeare is another guess equally unproved, for it depends on the statement in Heminge and Condell's dedication of the first folio that Lord Herbert favoured Shakespeare and took pleasure in his plays, and this statement is not confined to Lord Herbert but includes his brother Philip. The folio is dedicated "To the most Noble and Incomparable paire of Brethren, William Earl of Pembroke &c. . . . and Philip Earl of Montgomery &c.," and the words on which the whole edifice is based are as follows: "But since your L.L. [Lordships] have been pleas'd to thinke these trifles some-thing, heretofore; and have prosecuted both them, and their Authour living, with so much favour: we hope, that (they out-living him, and he not having the fate, common with some, to be exequutor to his owne writings) you will use the like indulgence toward them, you have done onto their parent." That Pembroke liked Shakespeare's plays and employed his Company to amuse his guests does not prove that they were personal friends.

IV. OTHER THEORIES

Apart from conjectures that the Sonnets were not written by Shakespeare but by some distinguished contemporary, Raleigh, for instance, because he was lame, or Bacon as the universal provider of his age, the various explanations of their meaning may be roughly classified according as their inter-

preters regard them as fact, fiction, or allegory, and as printed by Thorpe in their true order or not.

In Prof. Dowden's opinion they give a continuous story, true to facts, from i.-cxxxvi. ; though he does not attempt to trace a continuous sequence in cxxxvi.-cliv. "The Sonnets," he says, "may be divided at pleasure into many smaller groups, but I find it possible to go without interruption from i.-xxxii. ; from xxxiii.-xlii. ; from xliii.-lxxiv. ; from lxxv.-xcvi. ; from xcvi.-xcix. ; from c.-cxxxvi. . . . Perhaps there is a break at lviii." He was able to point out traces of connection and points of similarity or contrast in most of the Sonnets which an eye less keen would have overlooked, and which are at least consistent with his belief that the Sonnets are in their proper order. But though the attempts at rearrangement already made can hardly be called satisfactory, there are difficulties in the way of accepting his view.

The first nineteen Sonnets are indeed closely connected ; they advise marriage and promise immortality, and the two subjects are dovetailed together thus : xv. is the first to say that Shakespeare is immortalising his friend in verse ; xvi., a continuation of xv., reverts to the subject of marriage ; xvii. includes both subjects ; xviii. and xix. only immortalisation by verse.

But xix.-xxv. are hardly in sequence ; xxii. in particular seems closely connected with xxiv. and xxiv. with xlvi. and xlvii.

Again, there are juxtapositions of sonnets suggesting the arrangement of an unskilful hand. xxvii. is evidently written during a journey, and may owe its position next xxvi. to a misunderstanding of the line, "Till whatsoever star that guides my moving," as if it meant that the writer was about to travel.

So, xcvi. and xcvi. may have been brought together as dealing with an absence compared to winter, but the former deals with an absence in late summer, and the latter with an absence in spring ; an actual winter lies between them.

Though there are traces in the Sonnets of a division into groups separated by envoys, yet there may be felt a difference of tone or change of atmosphere in successive sonnets within

the same group; but as such differences may not be felt equally by all readers I do not dwell on them.

There are, however, difficulties as regards matters of fact which cannot easily be accounted for by the repetitions of history and the vicissitudes of friendships. Forebodings of estrangement occur in xlvi., xlix., lxxv., lxxxviii.-xci.; reproaches for misconduct in xxxiii.-xxxv., xl.-xlii., lvii.-lviii., lxi., xcv., xcvi.; praise of truth and constancy in liv., lxx., ci., cv.

Much may be conceded to the powers of repentance and forgiveness, but "the gods themselves cannot recal the past," and if Shakespeare's friend deserved the remonstrances of xl.-xlii. he did not deserve the praise of lxx. :—

Thou hast pass'd by the ambush of young days
Either not assail'd or victor being charged ;

and it is a strain on our credulity to represent him as still "Fair, kind, and true" in cv. There is no difficulty in believing that Shakespeare was not vindictive, but it is one thing to forgive an offence and another to deny that it has been committed. That the friend was assailed is clear from cxxxiii., cxxxiv., and cxliii.; and even if the sonnets following cxxvi. are, as Prof. Minto supposed, occasional and independent poems, there is ample evidence in the earlier sonnets to show that he was far from stainless.

Mr. Gerald Massey divides the Sonnets into Personal and Dramatic, and includes in the Dramatic all that seem to confess a relaxation of the strictest moral principles. In the personal Sonnets Shakespeare addresses Southampton. In the Dramatic, Southampton woos or reproaches Elizabeth Vernon, and she in turn soliloquises, or reproaches Lady Rich who had *ex hypothesi* attempted to beguile Southampton. The Sonnets succeeding cxxvi. are for the most part written for William Herbert, and deal in a spirit of mockery with his love for Lady Rich.

Here may be briefly mentioned the latest views of Sir Sidney Lee. Like Massey, he is partly a Southamptonite, but holds with Elze that the Sonnets on the subject of friendship are in the taste of the time, and that their contents are as conventional as their form; see his Introductions to *Elizabethan*

Sonnets, 1904, and to the Oxford Facsimile of Thorpe's edition, 1905, and his *Life of William Shakespeare*, new ed., 1915. The following extracts from *The Life* contain some of the most important of his conclusions :—

“It is usual to divide the Sonnets into two groups, and to represent that all those numbered i.-cxxvi. by Thorpe were addressed to a young man, and all those numbered cxxvii.-cliv. were addressed to a woman. This division cannot be literally justified. In the first group some eighty of the sonnets can be proved to be addressed to a man by the use of the masculine pronoun or some other unequivocal sign; but among the remaining forty there is no clear indication of the addressee's sex. Many of these forty are meditative soliloquies which address no person at all (cf. cv., cxvi., cxix., cxxi.). A few invoke abstractions like Death (lxvi.), or Time (cxxiii.), or ‘benefit of ill’ (cxix.). The twelve-lined poem (cxxvi.), the last of the first ‘group,’ does little more than sound a variation on the conventional poetic invocations of Cupid or Love personified as a boy who is warned that he must, in due course, succumb to Time's inexorable law of death. And there is no valid objection to the assumption that the poet inscribed the rest of these forty sonnets to a woman (cf. xxi., xlv., xlvii.). Similarly, the sonnets in the second ‘group’ (cxxvii.-cliv.) have no uniform superscription. No. cxxviii. is an overstrained compliment on a lady playing on the virginals. No. cxxix. is a metaphysical disquisition on lust. No. cxlv. is a playful lyric in octosyllabics, like Lyly's song of ‘Cupid and Campaspe,’ and its tone has close affinity to that and other of Lyly's songs. No. cxlvi. invokes the soul of man. Nos. clii. and cliv. soliloquise on an ancient Greek apologue on the force of Cupid's fire” (pp. 165, 166). . . . “Twenty sonnets, which may for purposes of exposition be called ‘dedicatory’ sonnets, are addressed to one who is declared without much periphrasis to be a patron of the poet's verse (Nos. xxiii., xxvi., xxxii., xxxvii., xxxviii., lxix., lxxvii.-lxxxvi., c., ci., ciii., cvi.).” . . . “The Earl of Southampton, the patron of his narrative poems, is the only patron of Shakespeare who is known to biographical research” (pp. 196, 197). As to the rival poet, “All the conditions of the problem are satisfied by the rival's identifica-

tion with the Oxford scholar Barnabe Barnes, a youthful panegyrist of Southampton, and a prolific sonneteer who was deemed by contemporary critics certain to prove a great poet. His first collection of sonnets, 'Parthenophil and Parthenope,' with many odes and madrigals interspersed, was printed in 1593; and his second, 'A Centurie of Spiritual Sonnets,' in 1595" (p. 201). . . . "It is quite possible that Shakespeare may have met in real life a dark-complexioned siren, and it is possible that he may have fared ill at her disdainful hands. But no such incident is needed to account for the presence of the 'dark lady' in the Sonnets" (p. 194). . . . "There is little doubt that the W. H. of the Southwell volume [*A Foure-fould Meditation*, 1606] was Mr. William Hall, who, when he procured that manuscript for publication, was a humble auxiliary, in the publishing army. William Hall, the 'W. H.' of the Southwell dedication, was too in all probability the 'Mr. W. H.' of Thorpe's dedication of the 'Sonnets'" (p. 683). . . . "A piece of external evidence [*viz.* the references in *Willobie his Avis*] suggests that in some degree fact mingled with fiction . . . in Shakespeare's poetic representation of the clash between friendship and love, and that while the poet knew something at first hand of the disloyalty of mistress and friend, he recovered his composure as quickly and completely as did Lyly's romantic hero Philautus under a like trial. . . . If we agree that it was Shakespeare who took a roguish delight in watching his friend Willobie suffer the disdain of 'Chaste Avis' because he had 'newly recovered' from the effects of a like experience, it follows that the sonnets' tale of the theft of the poet's mistress is no cry of despair springing, as is often represented, from the depths of the poet's soul" (pp. 218, 219, 221).

The difficulties of a personal explanation of the Sonnets is escaped or evaded by other critics who regard them as allegorical and as dealing with abstractions or with principalities and powers. For instance, Shakespeare is represented as an apostle of Protestantism declaring himself against Catholicity and celibacy, the worser spirit being the Celibate Church, and the better angel, the Reformed. The Sonnets are addressed to the ideal man, a sublimation of Shakespeare himself, or to

his spiritual self, the dark lady being his muse ; or to the soul materialised, which makes them capable of universal application.

The industry and ingenuity shown in such theories and researches cannot be regarded as wholly wasted. Useful by-products are a more general knowledge of the history and literature of Shakespeare's England, and an accession to the number of parallel passages, imitations or sources of his work. But the interest of such speculations, great as it seems, has nothing in common with a feeling for poetry.

Hitherto, no theory or discovery has increased our enjoyment of any line in the Sonnets or cleared up any difficulty.

However true the Sonnets may be they can give no bird's-eye view of Shakespeare's life ; they record some of his experiences during a limited period in connection with three persons, or four, if we include the suborned informer. It is true that Wordsworth speaks of them as a key with which Shakespeare unlocked his heart ; " if so, the less Shakespeare he," says Browning ; but, I believe, that Wordsworth, writing " almost extempore," meant only that the sonnet had been honoured by the use of great poets, and did not mean that it was more to Shakespeare than to the others, Petrarch, Tasso, Dante, to whom, he says, it was a lute, a pipe, a leaf in a garland.

As prepossessions and prejudices have affected the views of some of our critics, for example Mr. Gerald Massey, who believed that a reluctance to accept his own conclusions must be ascribed to unworthy motives acting on a defective intelligence, I venture to quote some remarks of a foreign writer, M. Fernand Heury, which seem to me wise and temperate, premising merely that " euphuism " is used in a sense at once wider and narrower than is usual with us. The special characteristics of Lyly's style are absent from the Sonnets and are laughed at in the plays : " J'estime . . . qu'il règne, dans les sonnets, un désaccord profond entre la pensée et l'expression, ou, si l'on préfère, et M. Guizot est bien près de cette certitude, que Shakspeare exprime des sentiments sincères dans un langage de convention. Leur style le prouve. Il n'y a pas, dans les sonnets, que ce simple agrandissement des mots

inhérent à toute forme poétique ; Shakspeare y emploie presque tout au long cet euphuisme que Lyly avait rapporté d'Italie et qui avait été accueilli avec tant d'impressement par les beaux esprits du temps. Dans ce style de raffinement et de préciosité, tout en images, en métaphores et en pointes, où l'exagération domine le bon sens, où le naturel cède la place à l'emphase, les mots cessent d'avoir leur valoir accoutumée. Ils ne retiennent plus qu'une portion de vérité ; ils abolissent la pensée du poète, ou du moins ils la déforment comme fait un miroir grossissant pour l'image qui le transverse. Plus qu'un autre, dès l'instant qu'il sacrifiait au jargon à la mode, Shakspeare par le fait de son tempérament, devait perdre pied et verser dans toutes les outrances. Aussi voyez dans les sonnets où il réussit à s'en affranchir, lorsque sa langue s'épure et retourne à la simplicité, comme il apparaît plus sincère, comme ses sentiments revêtent une couleur plus vraie ! Et à l'euphuisme corrupteur ne faut-il pas joindre encore cette influence platonicienne, si sensible dans maints sonnets, qu'il hérita de Dante et de Pétrarque et qui contribua aussi à lui faire exprimer des sentiments que l'humanité réelle et agissante hésite à reconnaître pour siens ? Sans cela, comment concilier ces deux choses contradictoires, que Shakspeare ait nourri pour un homme un amour tel qu'une femme n'en saurait inspirer de plus passionné et que, dans le même moment, il ait pressé si instamment de se marier celui dont il voulait le cœur pour lui seul ? Une amitié aussi amoureuse est moins désintéressée ; elle est aussi exclusive, aussi jalouse que l'amour. Comme l'amour, elle créerait des Othello ; elle ne se déposerait pas d'elle-même. . . .

“ Il vit à Londres, loin de sa famille, à une époque de mœurs faciles, dans la société de jeunes seigneurs avides de plaisirs, en contact plus immédiat, de par les nécessités mêmes de sa profession, avec tentations plus nombreuses. Est-il invraisemblable qu'en conditions son cœur ne soit pris, qu'il ait succombé aux séductions qui l'environnaient ? Et parce qu'on aura accepté, tels qu'il nous les livre, les aveux du poète, on sera rangé au nombre de ses détracteurs.

“ Il n'est que la pruderie et le cant anglais capables de s'offusquer à si bon marché. Non, quoi qu'en pense M.

Massey, on peut tenir pour vrai ce que Shakspeare nous confesse de sa vie sans porter atteinte à sa réputation et à son caractère, car, outre que ces écarts d'un jour n'ont rien de déshonorant, ce que nous ont appris, d'autre part, ses contemporains (qui ne paraissent pas s'en être autrement émus) de l'eurhythmic de son existence, si différente de celle d'un Greene ou d'un Marlowe, beau fleuve tout calme et tout uni dont les orages ridèrent à peine la surface, de la douceur de son caractère, de sa délicatesse, de la moderation de ses désirs, de sa dignité de père de famille, ce que son œuvre atteste de la noblesse de ses sentiments et de l'élévation de ses idées, suffisent pour que notre admiration demeure intacte et notre respect inaltérable." (*Les Sonnets de Shakspeare*, Paris, 1900.)

I have contented myself with stating the chief arguments in favour of the most popular theories, noting some of the objections to each. My own impressions to which, in the absence of sufficient evidence, I attach no special importance are: that all the *Sonnets* (except perhaps cxxvii., cxlv., cliii., and cliv.) were written by Shakespeare and in his own person; that Thorpe does not give them in their proper order though attempts to give a better have failed; and that those obviously addressed to a man are expressions of Shakespeare's feelings for a friend who wronged him and was forgiven; but that it is possible to miss their meaning by neglecting the spirit for the letter. Thus the first Sonnets may be conventional compliments rather than serious advice which would have been offered more suitably in conversation and prose; and those that express submission to his friend's caprices may be really demonstrations of his friend's unreasonableness. Following the recommendation of his own King Henry, he chides him for faults but does it reverently. The warmth of tone may be ascribed to the extravagance of metaphor common at a time when love, loyalty, and friendship were often dressed alike. It is not strange that a poet with his singing robes about him should use words strictly appropriate to an emotion different from his own and higher either in regard to the intensity of the feeling or the dignity of its object. If this dignity is beyond the reach of hyperbole he can at least take refuge in self-depreciation and so increase the ap-

parent distance between himself and the object of his reverence. "I am a worm," says the Psalmist, "and no man." Thus an Oxford Don, Gabriel Harvey, writes to Sidney :—

Sum iecur, ex quo te primum, Sydneie uidi :
Os oculosque regit, cogit amare iecur ;

and Sir Henry Wotton was commonly addressed in his youth by his friends as "mi ocelle!" In these cases we can trace a special significance in the words ; Harvey was displaying his acquaintance with Catullus :—

Quod tu cum olfacies, deos rogabis,
Totum ut te faciant, Fabulle, nasum ;

and Wotton had written a Latin *thesis* on the eye. In Shakespeare's case we cannot, but we may at least conjecture that he was taking a hint from Barnfield's *Affectionate Shepherd*. In the person of the shepherd, Daphnis, Barnfield praises the beauty of the boy Ganymede, warns him that this beauty is perishable, declares his love for him, and laments that he has a rival in a woman whose love is light. Moreover, he advises him to marry, warns him against profligacy, expatiates on the courtier's fawning for his prince's favour, and on change and decay. Virgil's lines,

O formose puer nimium ne crede colori :
Alba ligustra cadunt vaccinia nigra leguntur,

are expanded into sixteen stanzas, the superiority of black to white being illustrated from all things living and lifeless :—

Yet this I say that black the better is
In birds, beasts, frute, stones, floures, herbs, metals, fish.

And he is even more emphatic than Shakespeare in asserting that his own years are past the best :—

Behold my gray head, full of silver hairs,
My wrinkled skin, deep furrowes in my face,
Cares bring old age, old age increaseth cares ;
My time is come and I have run my race : etc.

His age at the time was about 20, for he was born at the close of 1574 and *The Affectionate Shepherd* was published in 1594.

On the other hand, there are practically no resemblances of phrase or rhythm ; twice, indeed, Daphnis says that his

Ganymede is more beautiful than Adonis, and Shakespeare's line, "But mutual render only me for thee" may possibly have been suggested by Barnfield's

Even so, of all the vowels I and V (*i.q.* U)
Are dearest unto me.

Barnfield, if he had known the *Sonnets*, would probably have quoted from them freely, as he did from *Venus and Adonis*. Now Shakespeare mentions two reasons for sonneteering, "to witness duty," and "to show one's wit." Barnfield wrote to show his wit, Shakespeare, I believe, to witness duty, and just as he did his duty to his friend (or patron) by using materials from *The Arcadia* to praise him, so he may possibly have taken from Barnfield the idea of celebrating him in the language of love while rejecting Barnfield's amorous extravagances.

I may say without shame or regret that I have nothing to add to the many and various answers to the questions: Who was Mr. W. H.? Was he the friend of Shakespeare or of his adventurous publisher? If Shakespeare's friend, was he also his patron, and if his patron, was he the 3rd Earl of Southampton, or the 3rd Earl of Pembroke? Was the Dark Lady Mistress [*i.e.* Miss] Fitton, or Mistress [*i.e.* Mrs.] Davenant, the innkeeper's wife, or Penelope, Lady Rich, or Queen Elizabeth (dark only in her deeds), or none of these? Was the rival poet Daniel (Boaden), Marlowe (Cartwright), Spenser (Bodenstedt), Chapman (Minto), Barnabe Barnes (Lee), or Sir John Davies (Henry Brown), or another?

V.

Metre of the Sonnets: The *Sonnets*, except xcix. (15 ll.), cxxvi. (12 ll. heroic verse), and cxlv. (eight-syllabled ll.), are composed of four quatrains followed by a couplet.

This form, first used by Wyatt and afterwards more freely by Surrey, may have become popular from its resemblance to the metre in which Shakespeare afterwards wrote *Venus and Adonis*, a stanza of which is identical with the last six lines of his *Sonnets*. There is a somewhat similar correspondence between the metre of Spenser's *Faerie Queene* and his *Amoretti*, the order of rimes in both being *ababbcbcc*, *i.e.* a stanza of the

Faerie Queene, except that the last line is an Alexandrine, might form the first nine lines of a Spenserian stanza.

Shakespeare has been blamed for not adopting one of the Italian forms; his *Sonnets*, it is said, are not sonnets. For this there is no remedy, but his admirers may refuge their shame by the reflection that other poets have been equally unscrupulous both before his time and after, Horace, for example, among the Romans, and in England Swinburne whose elegiacs are in form neither Greek nor Latin, whose roundels are not rondeaux, who dropped a foot in the last line when he borrowed the metre of *Dolores* from Byron, and who transfigured the metre of "Nay, prithee, Dear, come nigher," when he wrote "In the Garden of Proserpine". Shakespeare is indeed less guilty, for his form of the sonnet was neither invented nor revived by himself. Before he left Stratford, it was described by Gascoigne, who mentions no other, in *Certayne Notes of Instruction* (1575): "Some thinke that all Poemes (being short) may be called Sonets, as in deede it is a diminutive word derived of *Sonare*, but yet I can best allowe to call those Sonets whiche are of foureteene lynes, every line conteyning tenne syllables. The first twelve do ryme in staves of foure lines by crosse meetre, and the last two ryming together do conclude the whole." (See Prof. Gregory Smith's *Elizabethan Critical Essays*, i. p. 55.) "By crosse meetre" means "alternately." Many of the sonnet-sequences written *circa* 1594 were in this form—Watson's *Tears of Fancie*, Lodge's *Phyllis*, Fletcher's *Licia*, Percy's *Coelia*, the latter half of Constable's *Diana*, etc.—and these are perhaps early enough to have furnished Shakespeare with models. Some of them contain lines so good that the context suffers by comparison, whereas the most beautiful of Shakespeare's are as much at home as a wave on the sea. But though Shakespeare may have borrowed subjects and imagery or conceits from Constable and others, as he did from Sidney, the chief influence on his work would seem to have been Daniel's.

We know that Shakespeare drew part of the materials of his earlier sonnets from *The Arcadia*, and the unauthorised quarto of this romance published in 1591 contained in an

appendix twenty-eight of Daniel's sonnets (afterwards reprinted by himself in 1592 and 1594). Moreover, there is in Daniel a similar beauty of occasional lines, though, of course, in a much lower degree, and somewhat of the same ease and grace of movement. But his poems have not the unity of rhythm without which there can be no completeness or perfection, nor is the rhythm so instantly responsive to the thought. Above all, they have no background; the great things of the Universe which are the common inheritance of mankind, the sky and the stars, earth and the flowers of April, forebodings and memories, and love and beauty and decay and death do not seem to have impressed him as the conditions and surroundings of human life, and therefore as compared with Shakespeare's his sonnets are empty and bare.

The question of indebtedness between Drayton and Shakespeare has been argued in favour of the latter, against the views of Mr. Fleay and Sir Sidney Lee, by Dean Beeching, in "A Note on the Sonnets of Michael Drayton," appended to his edition of the Sonnets of Shakespeare, and I am disposed to accept his conclusions. The question has been summed up by Prof. O. Elton in his *Michael Drayton: A Critical Study*, 1905, in the following manner: "On the whole there is more likeness between Drayton and Shakespeare as sonneteers than between either of them and any other writer. This cannot be wholly chance, but if not, the question which of the two was the lender is insoluble, as long as we only know that some of Shakespeare's sonnets were in private circulation in 1598, while two were printed by Jaggard in 1599, and the rest not till ten years later. The passages in Drayton with that deeper sound, which we have learnt to call Shakespearean, hardly begin till his editions of 1599 or 1602."

A LOVER'S COMPLAINT

IN this poem, printed by Thorpe at the end of his edition of the *Sonnets*, a girl laments her desertion by a man who had given her the presents he had received from his previous victims. In spite of its subject, it contains lines that might have been written by Shakespeare. Possibly he revised it. Prof. Mackail (see *Essays and Studies by Members of the English Association*, 1912) points out un-Shakesperian features in vocabulary, syntax, phrasing, and style. "It is not," he says, "the work of a beginner. Its style alike in its good and bad points is formed and even matured. . . . It is either a work of his [Shakespeare's] later and matured period, or not a work of his at all." The latter alternative is the more probable. Shakespeare's verse gained in freedom and power as he grew older. But the signs of maturity may be fallacious; Wordsworth's School Exercise, written at the age of 14, is as mature as *The Botanic Garden*. But Wordsworth had many models, the author of *A Lover's Complaint* none that we know of, except for his catalogue of gems; catalogues of all manner of things, animal, vegetable, and mineral were common both in prose and verse.

Yet if the style of *A Lover's Complaint* is that of Shakespeare's youth, it must have changed for the better before he wrote *Venus and Adonis*. Mr. Robertson has lately published his reasons for attributing the poem to Chapman: he, too, may have changed his style.

My debt to my predecessors is necessarily great, and especially to Prof. Dowden's edition of 1881 containing summaries, afterwards omitted, of the theories of previous commentators; to the *Variorum* of 1823; to Dean Beeching's admirable edition (1904); and to the Introduction to Mr. Tyler's (1899). In my notes I have freely admitted con-

jectures of which little good can be said except that they illustrate their authors' judgment and the difficulty of the subject. Some of my own are very doubtful; thus in i. 11, "content" may mean "contentment," and in cxlvi. 2, a conjecture explanatory of the previous "Poor" would probably be better than mine.

I could hardly exaggerate the amount of help received from Prof. Case, the General Editor of this series; in addition to information on special points, duly acknowledged in the notes, his advice has been of the greatest advantage to every part of my work.

SONNETS

TO . THE . ONLIE . BEGETTER . OF .

THESE . INSVING . SONNETS .

M^r. W. H. ALL . HAPPINESSE .

AND . THAT . ETERNITIE .

PROMISED

BY .

OVR . EVER-LIVING . POET .

WISHETH .

THE . WELL-WISHING .

ADVENTVRER . IN .

SETTING .

FORTH .

T. T.

Dedication] The publisher, Thomas Thorpe, wishes all happiness to Mr. W. H. their only begetter, see lxxviii. 9, 10:—

“that which I compile,
Whose influence is thine and born
of thee.”

M. Philaretè Chasles puts a full stop at “wisheth,” explaining Mr. W. H. (William Hathaway) wishes happiness to the only begetter of the Sonnets, the remaining words being a sort of descriptive signature.

onlie] The meaning “sole” does not suit the context; for if the begetter is the person who got the MS. for the publisher, why (as Dean Beeching asks) should he lay stress on the fact that “alone he did it”; and if he is the subject or inspirer of the Sonnets, it is obviously untrue to say he was the only one. Another meaning is “chief” or “peerless”; see i. 10: “only herald”; *As You Like It*, III. iv. 13: “your chestnut was ever the only colour”; *1 Henry IV.* II. iv. 83: “your brown bastard is your only drink”; cf. *Henry V.* II. iii. 54; *Hamlet*, III. ii. 132. Or “onlie” may be misplaced as often, e.g. *Lucrece*, 610: “only loved for fear,” i.e. for fear only; *ibid.* 1799: “And only must be wail’d by Collatine.” i.e. by him only. These are adverbial uses, but adjectival occur, though more rarely, e.g. *Coriolanus*, I. ix. 36: “at your only choice” = at the choice of yourself only; *Midsummer Night’s Dream*, IV. i. 175: “The pleasure of mine eye is only Helena” = Helena is the only pleasure. If so, the phrase means “to the begetter of these Sonnets only.” In other words, Thorpe jesting, as he jests in dedicating Marlowe’s First Book of Lucan to Edward Blount, says—since you are the parent of nothing but sonnets, and cannot therefore immortalise yourself in your posterity as the poet urged you to do, I wish you the alternative immortality he promised, that his writings will preserve your memory forever.

begetter] Cited by *New Eng. Dict.* under the heading, “The agent that originates, produces, or occasions.” The sense of “procurer” is as yet unproved, though the verb “beget” originally meant to get or obtain, cf. “acquire and beget” in *Hamlet*, III. ii. 8.

Chalmers explained “begetter” as the bringer forth of the Sonnets, i.e. the obtainer of the MS. He is followed by Nathan Drake, Knight, Delius, G. Massey, and some others. Hallam explains “the cause of their being written,” Gervinus, “Inspirer”; Ingleby, “sole author”; Furnivall, “person to whom they were addressed.”

W. H.] Identified as William Harte (Farmer); William Hughes (Tyrwhitt); William Herbert, Earl of Pembroke (B. H. Bright and James Boaden, followed by C. A. Brown, G. Massey, H. Brown, Minto, and others); William Hathaway, Shakespeare’s brother-in-law (Samuel Neil, Chasles); Henry Wriothesley, Earl of Southampton, the initials being transposed (Nathan Drake, François-Victor Hugo, etc.); a misprint for W. S. = William Shakespeare (Brae, Ingleby); “in all probability” William Hall, the same W. H. who procured and published Southwell’s *Fourfold Meditation* in 1656 (Sir S. Lee), but if William Hall was the man, it seems strange that he did not print and publish the Sonnets himself, he had a press at the time; Sir William Harvey, 3rd husband of the Countess of Southampton who died in 1607 leaving “the best part of her stuff to her son [to whom *Venus and Adonis* and *Lucrece* were dedicated] but the most part to her husband” (Mrs. C. C. Stopes).

eternity] A neat reference to the Sonnets is here substituted for the usual long life and happiness, temporal or eternal, of the dedications of the time. M. Ernest Lichtenberger ingeniously suggests that “eternity” refers specially to the renewal of a man’s life in his descendants. Mr. W. H. has perhaps taken Shakespeare’s advice and married, now, Thorpe wishes him children. He understands “these ensuing sonnets” to denote the first seventeen, which offer a double immortality of children and of fame. The field of his efforts has hitherto been Shakespeare’s brain, let him now produce a being of flesh and blood. But this explanation rather strains the meaning of “promised.”

adventurer] An allusion to the Merchant Venturers, the ensuing sonnets being Thorpe’s cargo.

SONNETS

I

From fairest creatures we desire increase,
 That thereby beauty's rose might never die,
 But as the ripper should by time decease,
 His tender heir might bear his memory :
 But thou, contracted to thine own bright eyes, 5
 Feed'st thy light's flame with self-substantial fuel,
 Making a famine where abundance lies,
 Thyself thy foe, to thy sweet self too cruel.
 Thou that art now the world's fresh ornament
 And only herald to the gaudy spring, 10
 Within thine own bud buriest thy content

2. *rose*] *Rose Q* (in italics). might] *may* Gildon. 6. *self-substantial*] hyphenated by Sewell.

I-XIV, XVI, XVII] The poet pays his friend compliments disguised as reproaches for his aversion from marriage.

I] The same arguments less beautifully expressed are to be found in *Venus and Adonis*, lines 157-74.

A child continues in itself its father's beauty.

2. *beauty's rose*] Cf. *All's Well that Ends Well*, I. iii. 136: "our rose of youth"; *Antony and Cleopatra*, III. xiii. 20; *Hamlet*, III. i. 160: "The expectancy and rose of the fair state"; and Emerson's imitation, *Waldsamkeit*:—

"Still on the seeds of all he made

The rose of beauty burns;

Through times that wear, and
 forms that fade,

Immortal youth returns."

5. *contracted*] Here metaphorically used, perhaps with a reference to Narcissus; the strict sense is "engaged to be married, betrothed," cf. lvi. 10 and *1 Henry IV.* iv. ii. 17: "contracted bachelors, such as had been asked twice on the banns"; and

for the general sense, *Venus and Adonis*, 157, 158:—

"Is thine own heart to thine own face affected?

Can thy right hand seize love upon thy left?"

Mr. Tyler explains "contracted" as "not having given extension to thyself in offspring."

6. *self-substantial*] consisting of your own substance, or perhaps better with Prof. Dowden, "fuel of the substance of the flame itself."

10. *only herald*] who more than others mightest be the founder of a beautiful race, "only" (an-lic) was used in O.E. to translate Lat. *unicus*, in the sense of unique, peerless.

10. *gaudy*] in a good sense, bright, only here and in *Love's Labour's Lost*, v. ii. 812: "the gaudy blossoms of your love."

11. *content*] that which you contain, potential fatherhood; "continent" and "content" often mean container and contained. Dean Beeching explains "content" as "satisfaction. To bury

And, tender churl, mak'st waste in niggarding.
 Pity the world, or else this glutton be,
 To eat the world's due, by the grave and thee.

II

When forty winters shall besiege thy brow
 And dig deep trenches in thy beauty's field,
 Thy youth's proud livery, so gaz'd on now,
 Will be a tatter'd weed, of small worth held:
 Then being ask'd where all thy beauty lies,
 Where all the treasure of thy lusty days,
 To say, within thine own deep-sunken eyes,
 Were an all-eating shame and thriftless praise.

5

12. *churl*] Ewing; *chorle* Q.
 Steevens conj.

mak'st] *makst* Q.

14. *by the*] *be thy*

11] 4. *tatter'd*] Gildon; *totter'd* Q.

one's content in oneself is to have no desires outside." Mr. Craig paraphrased: "art entirely engrossed in the inward pleasure of contemplating thine own beauty" (Little Quarto).

12. *tender churl*] Cf. "beauteous niggard," iv. 5.

12. *mak'st waste in niggarding*] So in *Romeo and Juliet*, i. i. 223, 224:—

"Then she hath sworn that she will still live chaste?"—

"She hath and in that sparing makes huge waste."

Prof. Dowden adds *All's Well that End's Well*, i. i. 153: "Virginity . . . consumes itself to the very paring and so dies with feeding his own stomach."

13. *this glutton*] such a glutton as to, etc.

13, 14. *this . . . thee*] Steevens conjectured:—

"this glutton be;

To eat the world's due, *be thy*
 grave and thee,"

suggesting that the *e* and *y* were transposed, but rhythm, grammar, and sense are against him. Malone explained: "Pity the world which is daily depopulated by the grave, and beget children, in order to supply the loss: or, if you do not fulfil this duty, acknowledge, that as a glutton swallows and consumes more than is sufficient for his own support, so you (who by the course of nature must die, and by your own remissness are likely to die childless) thus 'living and dying in single blessedness' consume and destroy the world's

due; to the desolation of which you will doubly contribute; 1. by thy death; 2. by thy dying childless."

11] A child renews its father's youth when he is old.

1. *forty*] often used of a number indefinitely large, as in *1 Henry VI.* i. iii. 91: "I myself fight not once in forty year"; so "forty thousand" in *Winter's Tale*, iv. iv. 281; and *Othello*, iii. iii. 442. Prof. Dowden writes: "If the youth addressed were now to marry, at forty he might have a son of his present age, i.e. about twenty."

2. *trenches*] Of wrinkles, also in *Titus Andronicus*, v. ii. 23: "Witness these trenches made by grief and care."

3. *livery*] The beauty and glow of youth. It denotes the complexion in *Merchant of Venice*, ii. i. 2: "The shadow'd livery of the burnish'd sun"; and the hair, in *2 Henry VI.* v. ii. 47:—

"To lose thy youth in peace and to achieve

The silver livery of advised age."

3. *gaz'd on*] sc. with admiration or love, cf. *Coriolanus*, i. iii. 8: "when youth with comeliness plucked all gaze his way"; and *Love's Labour's Lost*, iv. iii. 334: "A lover's eyes will gaze an eagle blind."

4. *weed*] garment; in *Romeo and Juliet*, v. i. 39, "tatter'd weeds" are among the signs of "penury."

8. *all-eating shame and thriftless praise*] If the expressions are parallel they may mean "the shame of gluttony (i. 13, 14) and the praise [from fools] of

How much more praise deserv'd thy beauty's use,
 If thou couldst answer "This fair child of mine" 10
 Shall sum my count and make my old excuse,"
 Proving his beauty by succession thine!

This were to be new made when thou art old,
 And see thy blood warm when thou feel'st it cold.

III

Look in thy glass, and tell the face thou viewest
 Now is the time that face should form another;
 Whose fresh repair if now thou not renewest,
 Thou dost beguile the world, unbless some mother. 5
 For where is she so fair whose unear'd womb
 Disdains the tillage of thy husbandry?
 Or who is he so fond will be the tomb,
 Of his self-love, to stop posterity?

10, 11. "This . . . excuse"] marked as a quotation by Malone (Capell MS.).
 III] 7. *tomb*,] *tombe*, Q. 8. *self-love*,] *selfe loue* Q.

extravagance, since you devour the world's due and are an unthrif of your beauty"; but Prof. Dowden explains "thrifless" as unprofitable, citing "thrifless sighs," *Twelfth Night*, II. ii. 40.

9. *use*] investment, lending at interest; cf. *Venus and Adonis*, 768:—

"Foul-cankering rust the hidden treasure frets,

But gold that's put to use more gold begets."

See also iv. 14; vi. 5.

11. *sum my count*] complete the sum due in my account with Nature, i.e. balance my account, make an acceptable audit (iv. 12). The sum in question is beauty received which being lessened or lost by the ravages of time is repaired or replaced by the beauty of the child.

11. *old excuse*] excuse for old age. Some have taken "old" in the sense of customary, as if the phrase was "the old excuse."

12. *Proving . . . thine*] Mr. Tyler seems to join "Proving" with "child"—"by proving that he has inherited the beauty of his father." I would take it with "thou"—"thus showing that your beauty is still in existence being inherited by your son."

III] A child is a mirror reflecting its father's youth.

4. *beguile*] cheat or rob, as in 1

Henry IV. III. iii. 77: "you owe me money, Sir John, and now you pick a quarrel to beguile me of it"; and *Merry Wives of Windsor*, iv. v. 33: "One Nym, sir, that beguiled him of a chain."

4. *unbless*] refuse happiness to.

5. *so fair whose*] so fair that her.

5. *unear'd*] unploughed. "Ear" (O.E. *erian*, to plough) is found in the original sense in *All's Well that Ends Well*, I. iii. 47; and *Richard II.* III. ii. 212; cf. Swinburne, *Atalanta in Calydon*, p. 95: "Through fatal seed-land of a female field," etc.

5, 6. *where . . . husbandry*] See xvi. 6, 7; Steevens compares *Measure for Measure*, I. iv. 44.

7. *so . . . be*] so foolish as to be.

8. *Of his self-love*] From selfishness. For "self-love" cf. *All's Well that Ends Well*, I. i. 157: "Virginity is peevish, proud, idle, made of self-love, which is the most inhibited sin in the canon"; and Chapman, Sonnet i. *ap. II.*:—

"None ever lived by self-love;
 others' good

Is th' object of our own. They
 living die

That bury in themselves their fortune's brood";

which, however, refers to the immortality conferred by poets on patrons who reward them.

7, 8. *Or . . . posterity*] In Q there

Thou art thy mother's glass, and she in thee
 Calls back the lovely April of her prime :
 So thou through windows of thine age shalt see,
 Despite of wrinkles, this thy golden time.

10

But if thou live, remember'd not to be,
 Die single, and thine image dies with thee.

IV

Unthrifty loveliness, why dost thou spend
 Upon thyself thy beauty's legacy?

13. *live,*] *line* Q; *love* Capell MS.

is a comma at *tomb*, none at *self-love*, I have restored the former; as "the tomb to stop" seems to mean the tomb for stopping or which stops, cf. *Venus and Adonis*, 757-60 (cited by Malone):—

"What is thy body but a swallow-
 ing grave,

Seeming to bury that posterity

Which by the rights of time thou
 needs must have,

If thou destroy them not in dark
 obscurity?"

9. *mother's glass*] Malone compares
Lucrece, 1758:—

"Poor broken glass, I often did be-
 hold

In thy sweet semblance my old age
 re-born."

Prof. Dowden comparing xiii. 14 thinks that were the father of Shakespeare's friend alive it would have been natural to mention him; Dean Beeching dis- sents: "The fact may simply have been that he resembled his mother."

10. *April*] So Daniel, Sonnet xxiv.
 2:—

"To spend the April of my years in
 crying";

cf. Sidney, *Astrophel and Stella*, xxi.
 9-12:—

"For since mad March great pro-
 mise made of me;

If now the May of my years much
 decline,

What can be hoped my harvest
 time will be?"

11. *windows of thine age*] I think
 Malone misses the point when he com-
 pares *A Lover's Complaint*, 12-14:—

"Time had not scythed all that
 youth begun,

Nor youth all quit; but, spite of
 heaven's fell rage,

Some beauty peep'd through lattice
 of sear'd age."

And though "windows" often means
 eyes, as in *Astrophel and Stella*, ix. 9:—

"The windowes now through which
 this heavenly guest

Looks o'er the world," etc.

(Cf. Poe, *Haunted Palace*: "luminous
 windows," "red-litten windows,") yet
 here the expression may be parallel to
 "thy mother's glass," and if so, his
 own children will be the windows of
 his age through which he can see him-
 self as he was in his youth.

12. *golden time*] time of happiness,
 cf. 3 *Henry VI.* iii. ii. 127: "To cross
 me from the golden time I look for."
 Perhaps there is an allusion to the
 Golden Age as opposed to the ages
 later and worse of silver, brass, iron.

13. *But . . . be*] But if you desire
 (or are doomed) to live in such a way
 as to be forgotten when you are dead,
 you will live unmarried.

14. *image*] the child that might have
 been. Cf. Beaumont and Fletcher,
Laws of Candy (Camb. vol. iii. p. 242):—

"a Father

Heightens his reputation where
 his Son

Inherits it, as when you give us life
 Your life is not diminish'd but
 renew'd

In us when you are dead, and we
 are still

Your natural *Images*."

Shelley made this old thing new
 (Works, ed. Dowden, p. 575a):—

"The golden gates of sleep unbar
 Where Strength and Beauty met
 together

Kindle their image like a star

In a sea of glassy weather."

IV] A child is the heir of his father's
 beauty and the legacy due from him to
 Nature.

1-14. Malone once said that Shake-

Nature's bequest gives nothing, but doth lend,
 And being frank, she lends to those are free.
 Then, beauteous niggard, why dost thou abuse 5
 The bounteous largess given thee to give?
 Profitless usurer, why dost thou use — *spend*
 So great a sum of sums, yet canst not live?
 For having traffic with thyself alone, —
 Thou of thyself thy sweet self dost deceive. 10
 Then how, when nature calls thee to be gone,
 What acceptable audit canst thou leave?

12. *audit*] *Audit* (in italics) Q.

spere's comparisons are seldom on all-fours. Here the subject, beauty, suffers protean changes. It is regarded as transmitted and transmissible. As derived (from parents) it is a *legacy*, and as it comes into being in the course of Nature, it is "Nature's bequest." As transmissible, it is a loan or trust intended for those only who fulfil the condition of transmitting it unimpaired. It is therefore capital to be invested not income to be spent, and its possessor, if he fails to invest it, acts as a money-lender who reduces himself to beggary by spending instead of lending his capital. Rightly used it produces its equivalent in the beauty of a child, *i.e.* it reproduces itself. This new beauty (the beauty of the child) is the repayment to Nature of the sum lent, *viz.* the beauty of the father, and so the account is squared. But as the new beauty *ex hypothesi* survives the old it becomes the executor of the will made by the father, for the executor survives the testator. As a sort of kaleidoscope this sonnet may be compared with xxiv. See also *Richard II.* v. v. 1-4:—

"I have been studying how I may compare

This prison where I live unto the world . . .

I cannot do it; yet I'll hammer it out."

2. *beauty's legacy*] beauty which is an inheritance from your parents.

3. *Nature's . . . lend*] Cf. Milton, *Comus*, 679-84:—

"Why should you be so cruel to yourself,

And to those dainty limbs, which Nature lent

For gentle usage and soft delicacy?

But you invert the covenants of her trust,

And harshly deal, like an ill-borrower,

With that which you received on other terms."

(Steevens).

4. *frank . . . free*] Both words mean generous; see *Coriolanus*, III. i. 130: "our so frank donation"; *Romeo and Juliet*, II. ii. 131: "for what purpose, love?"—"But to be frank, and give it thee again." *King Lear*, III. iv. 20: "whose frank heart gave all." With "free" cf. "free and bounteous" in *Hamlet*, I. iii. 93, and *Othello*, I. iii. 266.

7. *use*] The usual sense, put to use; lend at interest, is negatived by the word "profitless"; Prof. Case suggests "occupy, hold at your disposal."

8. *live*] Equivocal, the sense is—as a usurer receiving no interest would not live, *i.e.* would starve, so you getting no children will not live, *i.e.* will be forgotten.

10. *deceive*] defraud; so in the Statutes, 2 and 3 Edw. VI. cap. xxii., "to the deceit of the king" means "defrauding the revenue."

11. 12. *how . . . What*] Two constructions are blended—"how . . . An acceptable audit?" and "What acceptable audit," etc.

12. *audit*] See *King John*, IV. ii. 216: "O when the last account twixt heaven and earth is to be made"; and *Hamlet*, III. iii. 82: "And how his audit stands who knows save heaven?"

(Thy unus'd beauty must be tomb'd with thee,
Which, used, lives th' executor to be.)

V

Those hours that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same
And that unfair which fairly doth excel :
For never-resting time leads summer on
To hideous winter and confounds him there ;
Sap check'd with frost and lusty leaves quite gone,
Beauty o'ersnow'd and bareness every where :
Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was :

5

10

But flowers distill'd, though they with winter meet,
Leese but their show ; their substance still lives sweet.

14. *used*] *us'd* Dyce (1832). *th' executor*] *thy executor* Malone (Capell MS.).
V] 5. *never-resting*] hyphenated by Sewell. 8. *bareness*] *barrenness* Sewell
(ed. 2). 14. *Leese*] *Lose* Sewell.

14. *used*] A dissyllable. Dyce's reading (see critical note) makes the line unrhymical.

V] A child is to his dead father as rose-water to the rose.

1. *hours*] A dissyllable as in *Tempest*, III. i. 91. "Those hours" is loosely used for Time, cf. lx. 8: "And Time that gave doth now his gift confound."

2. *gaze*] object of vision, cf. Sidney, *Astrophel and Stella*, Third Song, iii.: "Nor beasts nor birds do come unto this blessed gaze" [Stella]. It occurs again but in a bad sense, gazing-stock, in *Macbeth*, v. viii. 24:—

"Yield thee, coward,

And live to be the show and gaze
o' the time."

4. *unfair*] deprive of its loveliness; cf. "unbless" in iii. 4. "Fair" is a verb in cxxvii. 6: "Fairing the foul with art's false borrow'd face" (cited by Dowden).

4. *fairly*] in beauty.

8. *bareness*] restored, by Malone, who compares xcvi. 4: "What old December's bareness everywhere!"

9. *summer's distillation*] See liv. ix-14; and *Midsummer Night's Dream*, I. i. 76-78:—

"But earthlier happy is the rose
distill'd,

Than that which withering on the
virgin thorn

Grows, lives and dies in single
blessedness."

(Malone).

10. *A liquid prisoner*] Cf. Sidney, *Arcadia*, 10th ed. pp. 246-47, where Cecropia urges her niece, Philoclea, to marry: "Have you ever seen a pure Rosewater kept in a crystall glass? how fine it looks, how sweet it smells while that beautiful glass imprisons it? break the prison: and let the water take his own cours, doth it not embrace dust, and lose all his former sweetness and fairness? Truly so are wee, if wee have not the stay, rather than the restraint of Chrystalline marriage."

11. *effect*] product. The meaning is—we should lose both the rose-water and the rose, the beauty of your unborn child and your own.

14. *Leese*] *Lose*; O.E. [for-] *lēosan*, among examples quoted by Nares is 1 Kings xviii. 5: "that we leese not all the beasts," tacitly changed in modern editions.

VI

Then let not winter's ragged hand deface
 In thee thy summer, ere thou be distill'd :
 Make sweet some vial ; treasure thou some place
 With beauty's treasure, ere it be self-kill'd.
 That use is not forbidden usury
 Which happies those that pay the willing loan ;
 That's for thyself to breed another thee,
 Or ten times happier, be it ten for one ;
 Ten times thyself were happier than thou art,
 If ten of thine ten times refigur'd thee :
 Then what could death do, if thou shouldst depart,
 Leaving thee living in posterity ?

5

10

Be not self-will'd, for thou art much too fair
 To be death's conquest and make worms thine heir.

VII

Lo, in the orient when the gracious light
 Lifts up his burning head, each under eye

1. *ragged*] *wagged* Q ; *rugged* Capell MS. 4. *beauty's*] Sewell ; *beautits* Q.
self-kill'd] hyphenated by Gildon. 13. *self-will'd*] Gildon ; *self-wild* Q ; *self-kill'd* Delius conj.

VI] V cont. Make sweet some vial, or better many.

1. *ragged*] rough, or perhaps, roughening, but no instance of the active sense is given in *New Eng. Dict.*

3. *treasure*] enrich, fill with the treasure of thy loins, *Coriolanus*, III. iii. 115.

5. *use*] profit, interest, as in *Two Gentlemen of Verona*, II. iv. 68 : "Made use and fair advantage of his days" ; and *Much Ado About Nothing*, II. i. 288 : "I gave him use for it, a double heart for his single one."

5. *forbidden*] See Aristotle's *Politiques* (trans. from Le Roy's French), I. vii. p. 49 : "Usurie deserveth to be hated : Usurie is naught else but money begotten of money : in so much that amongst all the means of getting this is most contrary to Nature." The commentary states (p. 51) that "Usury is reprov'd [*i.e.* reprobated] in the old and new Testament, and by all humane laws that have been made according to wisdom and equity," etc., and explains (p. 52) that it "seemeth contrary to nature, that a dead thing, as money, should engender." Usury was first openly permitted in England by 37 Hen. VIII. cap. 9. It was forbidden

by 5 and 6 Edw. VI. cap. 20, which states that "usury is by the word of God utterly prohibited as a vice most odious and detestable." The sonnet was probably written between 13 Eliz. cap. 8, which revived the statute of Hen. VIII. while inconsistently condemning usury as sinful, and 39 Eliz. cap. 18, which admitted usury to be very necessary and profitable.

6. *happies*] makes happy ; "happy" occurs as a verb in the sense "be happy" in *Pericles*, v. i. 249.

8. *ten for one*] Perhaps because 10 per cent was the highest interest allowed by the statute of Hen. VIII. For a similar argument see *All's Well that Ends Well*, I. i. 142 : "Virginity by being once lost may be ten times found ; by being ever kept, it is ever lost."

9. *happier*] *i.e.* more lucky for the world.

13. *self-will'd*] Delius suggested *self-kill'd*, comparing "ere it be self-kill'd," l. 4.

VII] A childless old age is neglected.
 2. *under*] earthly, cf. *King Lear*, II. ii. 170 : "Approach, thou beacon to this under globe."

Doth homage to his new-appearing sight,
 Serving with looks his sacred majesty ;
 And having climb'd the steep-up heavenly hill,
 Resembling strong youth in his middle age,
 Yet mortal looks adore his beauty still,
 Attending on his golden pilgrimage ;
 But when from highmost pitch, with weary car,
 Like feeble age, he reeleth from the day,
 The eyes, 'fore duteous, now converted are
 From his low tract, and look another way :
 So thou, thyself out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

5

10

3. *new-appearing*] hyphenated by Malone (Capell MS.). 5. *steep-up*] hyphenated by Gildon. *steep-up heavenly*] *steep up-heavenly* Nicholson conj.; *steep-up-heavenly* Craig conj. 7. *beauty still*] *beauty, still* Nicholson conj. 12. *tract*] *track* Sewell (ed. 2).

5. *steep-up*] almost vertical ; as Ovid says (*Met.* ii. 63), "Ardua prima via est ; et qua vix mane recentes Enitantur equi." Mr. Craig explains his conjecture, *steep-up-heavenly* (Little Quarto) as "the steep ascent of the heavenly slope," but "steep-up" occurs again in *The Passionate Pilgrim*, ix. 5 : "Her stand she takes upon a steep-up hill," and "steep-down" in *Othello*, v. ii. 280, while "steep-to" is still used, e.g. of land surrounded by deep water. Perhaps in *Love's Labour's Lost*, iv. i. 2, we should read : "Against the steep-up rising of the hill," instead of *steep uprising*, comparing *Two Gentlemen of Verona*, v. ii. 46 : "Upon the rising of the mountain-foot."

7. *adore*] Malone compares "the worshipp'd sun," *Romeo and Juliet*, i. i. 125.

9. *pitch*] A metaphor from falconry ; the height from which a falcon stoops.

10. *reeleth*] Prof. Dowden compares *Romeo and Juliet*, ii. iii. 3 :—

"And flecked darkness like a drunkard reels

From forth day's path" ;

and Chapman, *The Shadow of Night, Hymnus in Cynthia* : "Time's motion being like the reeling sun's." An earlier instance is Barnes, *Parthenophil and Parthenope*, xxxii. :—

"To wanton Fancies I did then incline ;

Whilst mine unbridled Phaëton did reel

With heedless rage till that his chariot came

To take, in fold, his resting with the Ram."

11, 12. *The . . . way*] See North's Plutarch, *Life of Pompey*, "All this [Sylla's objections to his triumph] blanked not Pompey, who told him [Sylla] frankly again, how men did honour the rising, not the setting of the sun." Prof. Dowden cites *Timon of Athens*, i. i. 150 : "Men shut their doors against a setting sun."

12. *tract*] course or track, see Holland's Pliny, p. 4 : "this is the true and direct pathway to everlasting glorie. In this way went the noble Romans in old time : and in this tract at this day goeth, with heavenly pace, Vespasian Augustus." Cf. *Timon of Athens*, i. i. 50 :—

"But flies an eagle flight bold and forth on,

Leaving no tract behind."

In this sense "track" is used of the sun in *Richard II.* iii. iii. 66 :—

"to stain the track

Of his bright passage to the occident" ;

and *Richard III.* v. iii. 20 :—

"The weary sun hath made a golden set,

And by the bright track of his fiery car,

Gives signal of a goodly day to-morrow."

13. *thyself outgoing*] "Outgo" may possibly be used in its rare and ob-

VIII

Music to hear, why hear'st thou music sadly?
 Sweets with sweets war not, joy delights in joy.
 Why lov'st thou that which thou receiv'st not gladly,
 Or else receiv'st with pleasure thine annoy?
 If the true concord of well tuned sounds, 5
 By unions married, do offend thine ear,
 They do but sweetly chide thee, who confounds
 In singleness the parts that thou shouldst bear.
 Mark how one string, sweet husband to another,
 Strikes each in each by mutual ordering; 10
 Resembling sire and child and happy mother,
 Who, all in one, one pleasing note do sing:

1. *hear*] *ear* Malone conj. 3. *lov'st*] *lou'st* Q. *receiv'st*] *receau'st* Q.
 4. *receiv'st*] *receau'st* Q. 8. *the parts that*] *a parte*, *wch* MS. (B. Mus. Add.
 15226). *bear*] *share* Staunton conj. 10. *in*] *on* MS. 11. *sire and child*]
Childe, & Syer MS. 12. *Who*] *Wch* MS. *one . . . do*] *this . . . dothe*
 MS.

solete meaning, "circumvent, overreach," for which *New Eng. Dict.* quotes Denham, *Journey into Poland*, st. x:—

"But John (our friend) Molleson
 Thought us to have out-gone
 With a quaint invention,"

cf. Sonnet iv. 10: "Thou of thyself thy sweet self dost deceive." But it is better to take the word here in the sense of "go beyond" or "out-strip by going." As the sun passing from its state of greatest splendour at noon, becomes less bright and is less regarded, so you will leave your beauty behind you, and be no longer "The lovely gaze where every eye doth dwell."

VIII] The units of a family are as the strings or rather as the notes of a harp.

1-8. The sense may be—You are sad when you listen to music, though you like it and your own voice is as sweet. Is it not inconsistent to be saddened by what you like or to like what saddens you? Perhaps the reason is that music, suggesting the union of family life, seems to reproach you for remaining single.

1. *Music*] Cf. "my music," cxxviii. 1.

1. *why . . . sadly*] So Jessica says (*Merchant of Venice*, v. 69): "I am never merry when I hear sweet music" (Dowden).

7. *confounds*] *confoundest*. This s

for *st* is sometimes found in O.E. In xix. 5, the rime shows that we should read *fleets* for the *fleet'st* of the Quarto.

7, 8. *who . . . bear*] "Confound" seems to mean destroy, as in lx. 8. As a player would destroy the music by omitting the notes of all strings but one, so you destroy the music of life by remaining single when wife and child are necessary elements of its harmony.

8. *the parts . . . bear*] Staunton proposed *share* for *bear*, I would rather read *part* for *parts*; the reading of the MS. (B. Mus. Add. 15226), *a parte* may be right, and the plural of the text due to a transcriber who thought that a contrast with "singleness" was intended, and who took the meaning to be "who confusest into one"; but "confound" in the sense of destroy is used with a singular object in lx. 8: "And Time which gave doth now his gift confound."

"Bear a part" is found in *Winter's Tale*, iv. iv. 299, 301 (of a part-song or glee): "We can both sing it, if thou'lt bear a part, thou shalt hear; 'tis in three parts"—"I can bear my part; you must know 'tis my occupation." The expression is used figuratively, as here, in *Macbeth*, iii. v. 8. If *parts* is right, it probably means the part of a husband and the part of a father. For the metaphor compare Sidney, *Arcadia*, ed. 10, p. 247: "and is a solitary life as

Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

IX

Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless wife;
The world will be thy widow, and still weep 5
That thou no form of thee hast left behind,
When every private widow well may keep
By children's eyes her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it; 10
But beauty's waste hath in the world an end,

14. "Thou . . . none"] First marked as a quotation by Malone.
IX] 1. *Is it*] *It is* ed. 1640.

good as this? then can one string make
as good music as a consort: then can
one color set forth a beauty."

14. *Thou . . . none*] Prof. Case compares iii. 14: "Die single and thine image dies with thee." Cf. cxxxvi. 8: "Among a number one is reckoned none." The saying "one is no number" is variously applied, e.g. *Hero and Leander* (Dyce, p. 282b):—

"One is no number, maids are
nothing then
Without the sweet society of
men" (Dowden).

See also Drummond, *Kisses Desired*:—

"Poor one no number is;
Another word of me you shall not
hear
After one kiss, but still one kiss,
my dear."

"One and none is all one" was a proverb. Macrobius explains (*Comm. in Somn. Scip.* ii. ii.): "sicut punctum corpus non est sed ex se facit corpora, ita monas numerus esse non dicitur sed origo numerorum."

IX] To die childless is a kind of suicide.

1. *widow's*] his own, not his father's; l. 5 shows that we cannot with Mrs. Stopes (*King's Shakespeare*) infer "that the youth's mother was a widow".

2. *in single life*] by means of celibacy, as "In singleness," viii. 8 = by singleness.

4. *makeless wife*] widow. *New Eng. Dict.* cites Douglas, *Æn.* viii. Pro. 32: "to mak her maikles of hir man"; and Mr. Craig (Little Quarto), *Tancred and Gismund*, ii. i. (Hazlitt's Dodsley, vii. 40):—

"For, stood it with the pleasure of
his will
To marry me, my fortune is not
such,
So hard, that I so long should still
persist
Makeless alone in woful widow-
hood."

A make (O.E. *gemaca*) is a match or comrade, hence lover, wife, or husband; Jonson (*Tale of a Tub*, i. i.) has "A husband or a make for Mistress Aw-drey."

7. *private*] separate, individual, see Sidney, *Poems* (ed. Grosart), iii. 5:—

"Like divers flowers . . .

Though each of them his private
forme preserve,
Yet joyning formes one sight of
beautie breede."

The private widow is contrasted with "the world," l. 4.

10. *his*] its.

11. *But . . . end*] What a spend-thrift wastes is money, which passes into other men's pockets, but what is wasted by beauty is dream children, which, having no existence, can only by a play of fancy be said to have an end.

And kept unus'd, the user so destroys it.
 No love toward others in that bosom sits
 That on himself such murderous shame commits.

X

For shame, deny that thou bear'st love to any,
 Who for thyself art so unprovident.
 Grant, if thou wilt, thou art belov'd of many,
 But that thou none lov'st is most evident;
 For thou art so possess'd with murderous hate
 That 'gainst thyself thou stick'st not to conspire,
 Seeking that beauteous roof to ruinate
 Which to repair should be thy chief desire.

5

12. unus'd] *unvnde* Q. user] *us'rer* Sewell. 13. toward] *towards* Gildon.
 X] 1. shame, deny] *shame deny* Q; *shame! deny* Sewell. 5. murderous]
murdrous Q.

It might be better to take "beauty's waste" as equivalent to "beauty if wasted," *sc.* by not being "put to use."

12. user] Glossed "possessor" by Dr. Gollancz, a sense for which there seems to be no other authority. In its legal use, "user" is the enjoyment, *i.e.* possession, of a right or of property. It might possibly be explained here as "the fact that such enjoyment is in idle hands"; or it might mean "he who so treats it." Even if "so" goes strictly with "destroys," it seems to be implied in "user." "Use" in the sense of treat is common, *e.g.* *Two Gentlemen of Verona*, iv. iv. 208:—

"I'll use thee kindly for thy mistress' sake

That us'd me so."

Better still seems Prof. Case's explanation, "he is called the 'user' (in the ordinary sense) as he would have been if he had used it, notwithstanding that he is supposed to refrain."

14. *murderous shame*] shameful murder as in li. 6, "swift extremity" is extreme swiftness. For the sense cf. *All's Well that Ends Well*, i. i. 150-53: "He that hangs himself is a virgin: virginity murders itself: and should be buried in highways out of all sanctified limit, as a desperate offendress against nature."

X] Admit that you care for no one since you do not care enough for yourself to prolong your life in your children.

1. For shame] Sewell needlessly

pointed with a note of exclamation. The meaning seems to be "for shame's sake," *i.e.* to save your credit for truthfulness: cf. *Midsummer Night's Dream*, ii. i. 74:—

"How canst thou thus for shame,
 Titania,
 Glance at my credit?"

and *Richard III.* i. iii. 273:—

"Have done! for shame, if not for charity."

3. Grant] let it be granted.

6. *stick'st not*] dost not scruple or hesitate, cf. *2 Henry IV.* i. ii. 26: "He will not stick to say his face is a face-royal."

7. *that beauteous roof*] thyself, l. 6. Stevens compares *Two Gentlemen of Verona*, v. iv. 9:—

"O thou that dost inhabit in my breast,
 Leave not the mansion so long
 tenantless,
 Lest, growing ruinous, the building fall
 And leave no memory of what it was.

Repair me with thy presence
 Silvia."

Prof. Dowden explains: "Seeking to ruin that house (*i.e.* family) which it ought to be your chief care to repair. These lines confirm the conjecture that the father of Shakespeare's friend was dead."

7. *ruinate*] ruin, as also in *3 Henry VI.* v. i. 83, and *Titus Andronicus*, v. iii. 204.

O, change thy thought, that I may change my mind!
 Shall hate be fairer lodg'd than gentle love? 10
 Be, as thy presence is, gracious and kind,
 Or to thyself at least kind-hearted prove:
 Make thee another self, for love of me,
 That beauty still may live in thine or thee.

XI

As fast as thou shalt wane, so fast thou grow'st
 In one of thine, from that which thou departest;
 And that fresh blood which youngly thou bestow'st
 Thou mayst call thine when thou from youth convertest.
 Herein lives wisdom, beauty and increase; 5
 Without this, folly, age and cold decay:
 If all were minded so, the times should cease
 And threescore year would make the world away.

10. lodg'd] log'd Q.

XI] 6. *this, folly,*] Sewell; *this follic,* Q. *cold*] ed. 1640; *could* Q.

9. O . . . *mind*] give up your aversion from marriage that I may no longer believe that you hate mankind.

13. *for love of me*] i.e. for my sake; cf. Lat. *amabo* = please; cf. *Pericles*, III. i. 40:—

“For the love
 Of this poor infant, this fresh-new
 sea-farer,
 I would it [the sea] might be
 quiet”;

Antony and Cleopatra, I. i. 44:—

“Now for the love of Love and her
 soft hours,

Let's not confound the time with
 conference harsh”;

Midsummer Night's Dream, II. ii.
 154:—

“Speak, of all loves!

I almost swoon for fear”;

Merry Wives of Windsor, II. ii. 119:
 “Mistress Page would desire you to
 send her your little page, of all loves”;
 where “love” means “sake.” In xv.
 13 “for love” being contrasted with
 “in war” may have a stronger mean-
 ing.

14. *That . . . thee*] So beauty will
 continue to live, in you when you are
 young, and afterwards in your children.

XI] Children may repay your debt to
 Nature.

2. *departest*] It may be questioned
 whether l. 2 corresponds to l. 3 or to
 l. 4. Prof. Dowden glosses “leavest,”

citing *King Lear*, III. v. 1: “Ere I depart
 his house.” According to this “that
 which thou departest” is much the same
 as “when thou from youth convertest,”
 and resembles also xii. 11: “Since
 sweets and beauties do themselves for-
 sake.” Still I would explain “depart-
 est” as equivalent to “bestowest,” l. 3.
 The meaning “share, distribute” and
 hence, “give” is common enough, see
 Sidney, *Poems*, ed. Gosse, vol. i. p.
 85:—

“We change eyes and heart for
 heart

Each to other do depart.”

That which thou departest I take to be
 “that fresh blood” of the next line;
 you grow from your own gift as a tree
 from seed.

3. *youngly*] when young, in your
 early manhood.

5, 6. *Herein . . . Without this*] Within this course of action . . . out-
 side of this.

7. *the times*] the generations of men
 (Dowden).

8. *year*] years. The O.E. plural had
 no s. See *King Lear*, III. iv. 145:
 “seven long year.”

8. *make . . . away*] destroy, as in
Richard II. I. iii. 244:—

“Alas I look'd when some of you
 should say,
 I was too strict to make my own
 away.”

Let those whom Nature hath not made for store,
 Harsh, featureless and rude, barrenly perish : 10
 Look, whom she best endow'd she gave the more ;
 Which bounteous gift thou shouldst in bounty cherish :
 She carv'd thee for her seal, and meant thereby
 Thou shouldst print more, not let that copy die.

XII

When I do count the clock that tells the time,
 And see the brave day sunk in hideous night ;
 When I behold the violet past prime,
 And sable curls all silver'd o'er with white ;
 When lofty trees I see barren of leaves, 5
 Which erst from heat did canopy the herd,
 And summer's green all girded up in sheaves,
 Borne on the bier with white and bristly beard,
 Then of thy beauty do I question make,

11. *the more*] *thee more* Sewell (ed. 1) and Malone. 14. *not*] *nor* Malone.

XII] 4. *all*] Malone; or Q; *are* Sewell. *all silver'd o'er*] Malone; or *silver'd ore* Q; *are silver'd o'er* Sewell; *o'er silvered* Anon. conj.; *o'er silver'd all* Nicholson conj.

9. *for store*] Seemingly "as a source of supply"; cf. xiv. 12.

11. *Look. . . more*] Sewell corrected *the* (Q) to *thee*. In Elizabethan books "thee" is often found with one "e". With *thee* the line means "Look at those to whom Nature has given most and you will see that she has given you more." For the hyperbole, cf. cl. 8: "That, in my mind thy worst all best exceeds." Prof. Dowden paraphrases the reading of Q thus: "To whom she gave much, she gave more."

12. *in bounty*] by being bountiful, i. q. prolific.

14. *that copy*] yourself, the pattern, or, as we should now say, the original. *New Eng. Dict.* gives several instances of this use. Elsewhere in Shakespeare it means either "transcript," e. g. *Twelfth Night*, 1. v. 261 (irrelevantly cited here by Malone) or pattern in the sense of example to be followed, as in *All's Well that Ends Well*, 1. ii. 46:—

"Such a man

Might be a copy to these younger times";

and 2 *Henry IV.* 11. iii. 31:—

"He was the mark and glass, copy and book,
 That fashion'd others,"

XII] Children repair the ruins of time.

1. *tells*] reckons.

2. *brave*] lovely, splendid; cf. xv. 8: from the use of brave in the sense well-dressed, gallantly decked out.

4. *all silver'd o'er*] Malone's correction of *or silver'd ore* (Q); cf. *Merchant of Venice*, 11. ix. 69:—

"There be fools alive, I wis,

Silver'd o'er,"

explained by Mr. Craig (Little Quarto) as "silvery haired, venerable fools." Steevens compares *Hamlet*, 1. ii. 242:

"It [his beard] was, as I have seen it in his life, A sable silver'd."

8. *Borne . . . beard*] See *Midsummer Night's Dream*, 11. i. 95: "the green corn Hath rotted ere his youth attained a beard" (C. *apud* Var. 1821).

9. *question make*] consider (Dowden); cf. "ruminate" in the very similar sonnet, lxiv. 11:—

"Ruin hath taught me thus to ruminate,

That Time will come and take my love away."

It is usually explained as "doubt," a sense often found elsewhere, as in *Merchant of Venice*, 1. i. 156: "In making question of my uttermost;" 1. i. 184:—

That thou among the wastes of time must go, 10
 Since sweets and beauties do themselves forsake
 And die as fast as they see others grow ;
 And nothing 'gainst Time's scythe can make defence
 Save breed, to brave him when he takes thee hence.

XIII

O, that you were yourself! but, love, you are
 No longer yours than you yourself here live :
 Against this coming end you should prepare,
 And your sweet semblance to some other give.
 So should that beauty which you hold in lease 5
 Find no determination ; then you were
 Yourself again, after yourself's decease,
 When your sweet issue your sweet form should bear.
 Who lets so fair a house fall to decay,
 Which husbandry in honour might uphold 10
 Against the stormy gusts of winter's day
 And barren rage of death's eternal cold ?
 O, none but unthrifths : dear my love, you know
 You had a father ; let your son say so.

7. *Yourself*] *Your selfe* ed. 1640; *You selfe* Q.

"and I no question make
 To have it of my trust or for my
 sake."

11. *themselves forsake*] change for
 the worse.

14. *Save breed*] Except children
 whose youth may set the scythe of
 Time at defiance (Malone).

XIII] After death a parent lives on
 in his children.

1. *O . . . yourself*] This may refer
 to xii. 11, and mean—O that you would
 not forsake yourself, *i.e.* change with
 time from what you are. The friend is
 here for the first time addressed as
 "you," less formal than "thou" used
 hitherto, and as "love"; cf. "dear my
 love," l. 13.

2. *yours*] Possibly we should read
you. There may be some significance
 in the fact that *yourself*, l. 7, is *You
 selfe* in Q. But perhaps yourself, l. 1,
 may mean your very own in the sense
 of having power to remain unchanged.
 "Your" is found for "yours" in *The
 Nut-brown Maid* :—

"All this may nought remove my
 thought,

But that I will be your."

6. *determination*] termination, end, a

legal word, not elsewhere in Shake-
 speare; the verb occurs in *I Henry VI.*
 iv. vi. 9 :—

"O twice my father, twice am I thy
 son!

The life thou gavest me first was
 quenched and done,
 Till with thy warlike sword, de-
 spite of fate,

To my determined time [*i.e.* ended
 life] thou gavest new date."

Malone quotes the following parallel
 from the older form of sonnet xlvii. in
 Daniel's *Delia* :—

"And that in *beauty's lease expir'd*
 appears

The date of age, the calends of
 our death."

9. *house*] yourself, see note on x. 7.

10. *husbandry*] good management.
 Perhaps there is a play on "husband,"
 as marriage was the means of upholding
 the house.

13. *dear my love*] For the form, cf.
 "Dear my brother" (*Winter's Tale*, v.
 iii. 53); "Dear my liege" (*Richard II.*
 i. i. 184); "Dear my sweet" (*Twelfth
 Night*, ii. v. 192).

14. *You had a father*] Prof. Dowden
 compares *All's Well that Ends Well*, 1.

XIV

Not from the stars do I my judgement pluck ;
 And yet methinks I have astronomy,
 But not to tell of good or evil luck,
 Of plagues, of dearths, or seasons' quality ;
 Nor can I fortune to brief minutes tell,
 Pointing to each his thunder, rain and wind,
 Or say with princes if it shall go well,
 By oft predict that I in heaven find :
 But from thine eyes my knowledge I derive,

5

4. *seasons'* seasons Q ; *season's* Dyce (1832). 5. *minutes*] mynuits Q. 10-14, the quotation marks are Dowden's.

i. 19, 20: "This young gentlewoman had a father,—O, that 'had' how sad a passage 'tis! . . . Would he were living," adding that the father of Shakespeare's friend was probably dead.

14. *let . . . so*] Cf. Sidney, *Arcadia*, 10th ed. p. 246: "Nature when you were first born, vowed you a woman, and as shee made you childe of a mother, so to do your best to be mother of a childe"; and *Poems*, ed. Gosse, iii. 45:—

"Thy father justly may of thee complaine,

If thou doe not repay his deeds for thee,

In granting unto him a grand-sire's name."

XIV] Children would continue the union of truth and beauty which is yours.

1. *pluck*] draw or derive; cf. "pluck commiseration," *Merchant of Venice*, iv. i. 30; "It is not from the stars that I draw the inference that truth and beauty will prosper if you marry." Judgment l. 1 = knowledge l. 9. What he knows is given in ll. 11, 12.

2. *astronomy*] astrology; cf. astronomer = astrologer, *Troilus and Cressida*, v. i. 100; *Cymbeline*, iii. ii. 27. For the belief in portents see *King Lear*, i. ii. 112-65. Three years after the publication of the Sonnets, Arthur Hopton's *Concordancy of Yeares*, for which Selden wrote an encomium in hendecasyllabics, contained prognostications and presages such as "New-yeares day in the morning being red portends great tempest and warre," and a list of "infortunate and fatall dayes of the

yeare, as also of the good and happy dayes."

6. *Pointing*] Appointing; cf. Sidney, *Astrophel and Stella*, lxxxv.: "Not pointing [*i.e.* assigning] to fit folks each undercharge."

8. *By oft predict*] By frequent portents. Hopton gives "Presages by the Starres; Presages from Thunder and Lightning; Presages by the Clouds." "Predict" is formed like precept, but no other instance of its use is known. Sewell's *ought* for *oft* gives a tolerable sense, *viz.* by anything predicted or foreshadowed in the sky. But *oft* is supported by Malone's citation of *The Birth of Merlin*, i. ii. 220:—

"How much the oft report of this blest hermit

Hath won on my desires; I must behold him";

cf. Milton, *Samson Agonistes*, 383:—

"This well I knew, nor was at all surprised,

But warned by oft experience."

For the use of prediction as omen Dean Beeching quotes *Julius Caesar*, ii. ii. 28:—

"these predictions

Are to the world in general as to Cæsar."

9, 10. *But . . . stars*] See *Love's Labour's Lost*, iv. iii. 350-53:—

"From women's eyes this doctrine I derive:

They sparkle still the right Promethean fire:

They are the books, the arts, the academes,

That show, contain and nourish all the world."

And, constant stars, in them I read such art 10
 As "truth and beauty shall together thrive,
 If from thyself to store thou wouldst convert";
 Or else of thee this I prognosticate:
 "Thy end is truth's and beauty's doom and date."

XV

When I consider every thing that grows
 Holds in perfection but a little moment,
 That this huge stage presenteth nought but shows
 Whereon the stars in secret influence comment;
 When I perceive that men as plants increase, 5
 Cheer'd and check'd even by the self-same sky,

3. *stage*] *state* Malone. 6. *Cheered . . . even*] *Chear'd . . . ev'n* Sewell (ed. 2).

(Steevens). Sidney, *Arcadia*, iii.: "O sweet Philoclea, . . . thy heavenly face is my astronomy"; *Astrophel and Stella*, Sonnet xxvi. :—

"Though dustie wits dare scorn Astrologie . . .

For me, I do Nature unidle know,
 And know great causes great effects procure;
 And know those bodies high raigne on the low.

And if these rules did faile, prooffe makes me sure,
 Who oft fore-judge my after-folowing race

By only those two starres in Stella's face."

Daniel, *Delia*, xxx. :—

"Oft do I marvel, whether Delia's eyes

Are eyes or else two radiant stars that shine? . . .

Stars are they sure, whose motions rule desires,

And calm and tempest follow their aspects."

(Dowden).

10. *art*] knowledge. Astronomy was one of the advanced sciences of the *quadrivium*, containing also arithmetic, geometry, and music, which together with the *trivium*, viz. grammar, logic, and rhetoric, were "the liberal arts" taught in mediæval universities. See *New Eng. Dict.* and Dean Beeching's note. The art or knowledge in question is that truth and beauty will prosper if you turn from single to wedded life and become the father of children in whom truth and beauty will appear.

11-14. *truth . . . convert; Thy . . . date*] The inverted commas are due to Prof. Dowden.

12. *to store*] See note on xi. 9.

14. *date*] end; so "dateless" is endless in *Richard II.* i. iii. 151; and *Romeo and Juliet*, v. iii. 115.

XV] The first promise of immortality. My praise renews your youth which would otherwise fail in the struggle against time and decay.

3. *this huge stage*] See *As You Like It*, ii. vii. 139 :—

"All the world's a stage,
 And all the men and women merely players."

4. *Whereon . . . comment*] The relation of the stars to life is compared to the relation of an audience to a play. The words "influence" and "comment" seem used to obscure the differences between these relations, and to enable the metaphor to pass muster. Stars *ex hypothesi* influence human life, but they do not comment: spectators may comment but do not influence; at any rate their influence does not affect the course of the action. Its effect on the success of the play is another matter. Otherwise we might say that as the reception of a play is indicative of its success or failure, the comments might stand for the omens and portents gathered by astrologers from the stars.

6. *Cheer'd . . . sky*] The words "cheer'd and check'd" seem due to the previous image of spectators of a play. "Sky" is ambiguous; it includes the stars which affect men's

Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory ;

Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night ;
And all in war with Time for love of you,
As he takes from you, I engraft you new.

10

XVI

But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time?
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours,
And many maiden gardens, yet unset,
With virtuous wish would bear your living flowers
Much liker than your painted counterfeit :
So should the lines of life that life repair,

5

8. *wear*] Gildon ; *were* Q.

XVI] 7. *your*] *you* Lintott and Gildon.
Hudson (1881).

9. *lines*] *lives* Malone conj. ; *line*

lives and characters, and weather which affects the growth of vegetation. What is marvellous is that Shakespeare by means of these inexplicable hints and glimpses succeeds in turning the solid earth into a scene of illusions and change.

9. *conceit*] the thought or imagination of this unceasing change.

11. *Where*] Perhaps used, as often, in the sense of whereas or while.

11. *debateth with Decay*] This probably means that Time and Decay combine in battle against your youth, rather than consult together how to change it. In Q the reading is *decay* (without a capital or a comma), and it is barely possible to explain this as "Time is struggling to change your youth by means of decay."

14. *I . . . new*] *sc.* by my praise ; cf. xix. 14 : "My love shall in my verse ever live young."

XVI] XV *cont.* But children would renew it more completely than either poet or painter.

5. *Now . . . hours*] cf. vii. 13 : "in thy noon," perhaps with a reference to the position of the number xii. on a vertical dial.

6. *gardens*] cf. iii. 5, 6 ; *jardin* is

similarly used by Villon (ed. Moland, p. 58).

7. *your*] Malone regarded *your* as a misprint and read *you* after Lintott and Gildon. Prof. Dowden supports the text : "'your living flowers' stands over against 'your painted counterfeit'"; Dean Beeching thinks that to repeat "your" forces the antithesis too much.

8. *counterfeit*] portrait, as in *Merchant of Venice*, iii. ii. 116 ; *Timon of Athens*, v. i. 83.

9. *the lines of life*] the living lineaments or features of your children, contrasted with the painted lines of your counterfeit. Line was specially used of painting ; see Holland's Pliny, p. 538 : "no day went over his head, but . . . hee [Apelles] would make one draught or other . . . insomuch as from him grew the proverbe, *Nulla dies sine Linea*, i.e. Be alwaies doing somewhat though you doe but drawe a line"; *Winter's Tale*, i. ii. 153 :—

"Looking on the lines

Of my son's face methought I did
recoil

Twenty-three years, and saw my-
self unbreech'd

In my green velvet coat";

Which this time's pencil, or my pupil pen,
 Neither in inward worth nor outward fair,
 Can make you live yourself in eyes of men.
 To give away yourself keeps yourself still;
 And you must live, drawn by your own sweet skill.

XVII

Who will believe my verse in time to come,
 If it were fill'd with your most high deserts?
 Though yet, heaven knows, it is but as a tomb
 Which hides your life and shows not half your parts.

10. *this . . . pen*] Hudson (Massey conj.); *this (Times pensel or my pupill pen) Q*.

Cymbeline, iv. i. 20: "The lines of my body are as well drawn as his"; iv. ii. 104:—

"long is it since I saw him,
 But time hath nothing blurred
 those lines of favour
 Which then he wore."

The meaning may, however, be more general; Prof. Dowden writes: "The unusual expression is selected because it suits the imagery of the sonnet, lines applying to, (1) Lineage, (2) delineation with a pencil, a portrait, (3) lines of verse as in xviii. 12. Lines of life are living lines, living poems and pictures, children."

10. *this time's pencil*] I believe the parenthesis in Q should have included only the words "or my pupil pen," and therefore accept Massey's conjecture. A similar mistake occurs in xxix. 11, 12. With Q's reading *Which this (Times pensel or my pupill pen)* "this" cannot be satisfactorily explained, and, as Dean Beeching says, "such a rhythm is incredible." "Pencil" means painter's brush, and "pupil," immature and unskilful, as in *Coriolanus*, ii. ii. 102: "his pupil age Man-enter'd thus." If the work of pencil and pen are to be distinguished, the pencil delineates the outward appearance, the pen, the character; see xxiv. 14: "They [the eyes] draw but what they see, know not the heart." The meaning of the passage seems to be—You will continue to live in your children, your living images, a life which no painter of the day can enable you to live in your own person, by his representation of your outward comeliness, and no such poet as I, by my descrip-

tion of your goodness. For "this time" = this generation, see *Cymbeline*, ii. v. 7:—

"My mother seem'd
 The Dian of that time: so doth
 my wife
 The nonpareil of this."

Prof. Dowden following Q writes: "Are we to understand the line as meaning 'Which this pencil of Time or this my pupil pen'; and is Time here conceived as a limner who has painted the youth so fair, but whose work cannot last for future generations?" He compares xix., and suggests that "the painted counterfeit" of l. 8 may be Shakespeare's portrayal in his verse; cf. liii. 5.

- 11. *fair*] beauty; cf. Watson, *Tears of Fancy*, xxxiii. :—

"Some say that women love for to
 be praised
 And droop whenas they think their
 fair must die."

13. *To . . . yourself*] To produce likenesses of yourself, that is, children (Malone).

XVII] Your child's beauty would confirm the truth of my praise. This is the last sonnet urging marriage.

2. *deserts*] For the pronunciation cf. xlix. 10; lxxii. 6.

3. *a tomb*] Cf. the excuse for silence, lxxxiii. 12:—

"For I impair not beauty being
 mute,
 When others would give life and
 bring a tomb."

4. *parts*] good qualities either of the body, *Merry Wives of Windsor*, i. iii. 67: "Examined my parts with most judicious œillades," or of the mind,

If I could write the beauty of your eye^{ed} Time,
 And in fresh numbers number all your gr^{weets};
 The age to come would say "This poet lies^w,
 Such heavenly touches ne'er touch'd earthly faces.
 So should my papers, yellowed with their age,
 Be scorn'd, like old men of less truth than tongue, 10
 And your true rights be term'd a poet's rage
 And stretched metre of an antique song:
 But were some child of yours alive that time,
 You should live twice, in it and in my rhyme.

XVIII

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines, 5

7, 8. *This . . . faces*] marked as a quotation first by Collier. 9. *yellowed*] Q; *yellow'd* Gildon. 12. *metre*] Gildon; *meter* Q. 14. *twice, in it*] *twice in it*, Q.

Love's Labour's Lost, II. i. 44: "A man of sovereign parts he is esteem'd."

6. *fresh numbers*] sweet or harmonious verse; numbers is used as Lat. *numeri*; Horace was called *numerosus* by Ovid (*Tr.* iv. x. 49) from the beauty of the sound of his poetry. The assonance "numbers number," almost approaching a play on words, may be illustrated from serious poetry of all ages, e.g. Swinburne, *By the North Sea*, iii. 13: "Came her son across the Sundering tide." With "number" cf. "tell o'er," xxx. 10.

11. *true rights*] due praise.

11. *rage*] In the eighteenth century this became the usual term for the fine frenzy of a poet.

12. *stretched metre*] overstrained poetry (Dowden). The expression seems similar to "swift extremity" (li. 6), where the noun and adjective have changed places; it is not the metre that is stretched, but the stretching that is metrical; if so, it may be explained as poetic license, the exaggeration of a poet; "the truest poetry," says Touchstone, "is the most feigning." Cf. "strained touches," lxxxii. 10.

12. *antique*] For the accent, cf. xix. 10; *Twelfth Night*, II. iv. 3: "That

old and antique song we heard last night." For "stretched" cf. Mark Twain, *Huckleberry Finn*, cap. I: "There was things which he stretched, but mainly he told the truth."

XVIII] cf. XV. Summer passes with its flowers, but your summer will live on in my verse.

3. *buds of May*] May, O.S., as Prof. Dowden reminds us, reached nearly to mid-June. Malone compares *Taming of the Shrew*, v. ii. 140: "Confounds thy fame as whirlwinds shake fair buds"; and *Cymbeline*, I. iii. 37:—

"And like the tyrannous breathing
 of the north
 Shakes all our buds from blowing"
 (used metaphorically).

5. *eye of heaven*] the sun. The converse of the metaphor is implied in *Venus and Adonis*, l. 486:—

"And as the bright sun glorifies the sky

So is her face illumin'd with her eye";

cf. *Richard II.* I. iii. 275:—

"All places that the eye of heaven visits

Are to a wise man ports and happy havens";

Lucrece, l. 356: "The eye of heaven is out"; "Heaven's eye" occurs in

Which this time^r
 Neither in *inw*^r from fair sometime declines,
 Can make, or nature's changing course untrimm'd;
 To *ow*^r en is his gold complexion dimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou *ow*^rst;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

10

XIX

Devouring Time, blunt thou the lion's paws,
 And make the earth devour her own sweet brood;
 Pluck the keen teeth from the fierce tiger's jaws,
 And burn the long-liv'd phoenix in her blood;
 Make glad and sorry seasons as thou fleets,

5

10. *lose*] Malone (Capell MS.); *loose* Q. 10, 12. *ow*^rst . . . *grow*^rst] Q;
owest . . . *grow*^rst Cambridge Edd.; *owest* . . . *greatest* Malone. 13. *breathe*
 Malone; *breath* Q.

XIX] 1. *Devouring*] *Destroying* S. Walker conj. 3. *jaws*] Malone (Capell MS.); *yawes* Q. 4. *long-liv'd*] hyphenated by Malone. 5. *fleets*] Dyce; *fleet*^rst Q.

Comedy of Errors, II. i. 16; and *Titus Andronicus*, IV. ii. 59.

6. *every . . . declines*] Sooner or later everything that is fair falls away from (*i.e.* loses) its beauty.

7. *untrimm'd*] deprived of its loveliness; elsewhere only in *King John*, III. i. 209, where it means naked; cf. "trimm'd" = adorned, dressed up, in *3 Henry VI.* II. i. 24: "Trim'm'd like a younker prancing to his love."

10. *that . . . ow*^rst] that beauty thou possessest (Malone). Cf. *All's Well that Ends Well*, II. v. 84:—

"I am not worthy of the wealth I owe,

Nor dare I say 'tis mine, and yet it is."

"Owe" is another form of own.

12. *to . . . grow*^rst] To grow to time is to be incorporated or become one with it and so to live while time lasts; see *Venus and Adonis*, l. 540: "Incorporate then they seem; face grows to face."

XIX] XVIII cont. Animals grow old and perish, but in my verse you will live ever young.

4. *long-liv'd phoenix*] The Elder Pliny states on the authority of a certain Manilius that "hee liveth 660

yeares"; see Holland's Pliny, vol. i. p. 271.

4. *in her blood*] alive; so Steevens explains, comparing *Coriolanus*, IV. vi. 85: "Your temples burned in their cement;" *i.e.* while they were standing.

5. *fleets*] Dyce's correction of *fleet*^rst (Q) which does not rime, cf. viii. 7: "confounds"; and W. Percy, *Coelia*, vii. 10: "On us thy brows thou bends so direfully." Similar forms occurring in the First Folio edition of the plays have been removed by the industry of editors, *e.g.* *Measure for Measure*, III. i. 20:—

"For thou exists on manie a thousand graines

That issue out of dust";

Hamlet, I. iv. 53:—

"That thou dead coarse againe in compleat steele

Revisits thus the glimpses of the Moone";

Richard III. II. i. 98: "Then say at once, what is it thou requests." It is not ungrammatical; *s* for *st* is occasionally found in the second person singular of verbs in O.E., and in the fourteenth century was the usual Northern form, as it was undoubtedly the older.

And do whate'er thou wilt, swift-footed Time,
 To the wide world and all her fading sweets;
 But I forbid thee one most heinous crime:
 O, carve not with thy hours my love's fair brow,
 Nor draw no lines there with thine antique pen;
 Him in thy course untainted do allow
 For beauty's pattern to succeeding men.
 Yet do thy worst, old Time: despite thy wrong,
 My love shall in my verse ever live young.

XX

A woman's face with Nature's own hand painted
 Hast thou, the master-mistress of my passion;
 A woman's gentle heart, but not acquainted
 With shifting change, as is false women's fashion;
 An eye more bright than theirs, less false in rolling,
 Gilding the object whereupon it gazeth;
 A man in hue, all "hues" in his controlling,

11. *thy*] the Hudson (1881).
ever live] *live ever* Nicholson conj.

13. *Time: despite*] *Time dispight* Q.

14.

XX] 2. *Hast*] ed. 1640; *Haste* Q. *master-mistress*] hyphened by Malone.
 7. *man in*] *maiden* Beeching conj.; *native* Mackail conj. *hue, all "hues"*] *hew*
all Hews Q (*Hews* in italics); *hue all Hue* Sewell (ed. 2).

10. *antique*] See xvii. 12.

11. *untainted do allow*] Perhaps—
 Permit him to remain untouched or un-
 injured; rather than—Approve him, let
 him pass muster. "Untainted" is a
 metaphor from tilting. A taint was a
 hit. The full form "attaint" is Fr.
 "attainte," explained by Cotgrave as
 "A reach, hit, home touch; blow, or
 stroke," etc.; cf. Chapman, *II*. iii.
 374: "he shook and threw his lance,
 which strook through Paris' shield . . .
 This taint he follow'd with his sword."

XX] This sonnet, if Shakespeare's,
 sounds as if he had been furnished
 with a set of rimes and challenged to
 bombast them out into a poem. It is
 not pleasing in rhythm, and it differs
 from all the other sonnets in having no
 single rimes, and from its companions
 here in containing neither a promise of
 immortality nor a declaration of his
 love for his friend. Moreover, it is
 hardly credible that it should be ad-
 dressed to the same person as xxvi., if
 xxvi. is indeed an *envoy* to the first
 group.

1. *with Nature's*] i.e. not Art's.

2. *the . . . passion*] "who sways my

love with the united charms of man
 and woman"—Dowden, who mentions
 H. C. Hart's suggestion "that 'pas-
 sion' may be used in the old sense of
love-poem, frequent in Watson."

6. *Gilding*] as the eye of heaven;
 cf. *Two Gentlemen of Verona*, v. i. 1:
 "The sun begins to gild the western
 sky"; *Richard II*. i. iii. 147:—

"And those his golden beams to you
 here lent

Shall point on me and gild my
 banishment."

Malone compares *Merry Wives of
 Windsor*, i. iii. 69: "Sometimes the
 beam of her view gilded my foot."

7. *hue*] In Old and Middle English
 "Hue" often means "shape or sem-
 blance"; in the *Ormulum*, l. 11602, we
 have *Inn aness weres heowe*, in the form
 of a man, and l. 15950, *Inn aness cull-
 fress hewe*, in the form of a dove. In
 Elizabethan writings the meaning is
 rarer. Prof. Dowden cites Spenser,
Faerie Queene, v. ix. 18:—

"Into a Hedgehogge all unwares it
 went,

And prickt him so that he away it
 threw:

Which steals men's eyes and women's souls amazeth.
 And for a woman wert thou first created;
 Till Nature, as she wrought thee, fell a-doting,
 And by addition me of thee defeated,

10

Then ganne it runne away incontinent,

Being returned to his former hew."

See also I. i. 46: "Whose semblance she did carrie under feigned hew"; and Greene, *Orlando Furioso*, I. 1324 (Works, ed. Grosart, xiii.): "But thrice hath [changing] Cynthia chang'd her hiew" (cited in *New Eng. Dict.*). But "hue" must mean colour or complexion, if we accept Dean Beeching's conjecture — A maiden hue; maiden, however, seems open to the objection brought by its proposer against Mr. Mackail's *native*, viz. that it repeats a point already made in I. 1, for it is at least implied in "woman's face." His argument that "the whole point of the sonnet is that the friend's beauty is feminine" is not quite conclusive, as we are told with needless precision in ll. 13, 14, that his form was not. I venture to propose *woman's* for *man in*. This repetition seems to be justified by the emphasis, and to fill a gap in a series—"A woman's face . . . A woman's gentle heart . . . A woman's hue . . . And for a woman." Prof. Case writes: "There is this consideration against emendation, that after assigning a woman's face and heart, the poet begins to except: *the heart* is more constant than a woman's, *the eye* more bright and true—thence it is natural to go on to the colour or shape as also different, as essentially a man's. There is contradiction to what follows, unless we take it thus, as I think we can: 'You are a man in colour (or shape) but a man including all beauties in him, so that your womanish beauty attracts men's eyes and your masculine beauty amazes women's souls—And indeed you were at first meant to be a woman, till Nature,' etc. The whole sonnet is not concerned with 'the poet's love for his friend' as Dean Beeching puts it, but with the friend's share of both sexes."

7. *hues*] Tyrwhitt suggested that there is here a quibble on the proper name Hughes formerly written Hews, and Malone proceeded to identify him with the W. H. of the dedication. No suitable William Hughes has yet been found, and Boswell remarks that "The

original printer of the Sonnets seems to have been rather capricious in the employment of his types: and several other words [Prof. Dowden gives a complete list] where no quibble could have been intended, such as *intrim* (i.e. interim), *alien*, *audit*, *quietus*, *hereticke*, are printed in the same manner as *Hews*, that is with a capital letter, and in the Italic type." If "hues" means Hughes, "all" must mean altogether, "a regular Hughes in respect of his influence," which is not very satisfactory. Massey explains: "It is Ewes that was aimed at by the *double entendre*, which leads us beyond the mere name to a person of importance, for *Ewe* was a title of Essex! The Earldom was that of Essex and Ewe." Dr. Creighton thinks *Hews* is for *Fitz-hew*, i.e. the Earl of Pembroke.

7. *all . . . controlling*] Is the meaning "that controls all hues in [i.e. by] his," or "all hues being in his controlling [i.e. control]?" If for *man in*, either *maiden* or *native* or *woman's* be read, "his" must be neuter as often, i.e. its. Perhaps *hues* is a misprint for some other word such as *hearts*. "Controlling" is explained by the *New Eng. Dict.* as over-powering, over-mastering. Prof. Dowden paraphrases: "A man in form and appearance, having the mastery over all forms in that of his, which steals," etc. Dean Beeching says: "all . . . controlling may mean 'including and harmonising all particular beauties of complexion in his,' an idea put from the other side in Sonnet liii., or perhaps 'commanding all other faces by his,' an idea expanded in the line that follows."

11. *defeated*] defrauded, disappointed; cf. *Midsummer Night's Dream*, IV. i. 159-162:—

"They would have stolen away;
 they would, Demetrius,
 Thereby to have defeated you and
 me,

You of your wife and me of my
 consent."

(Dowden; cf. Schmidt, *Dict. sub voc.*).
 XXI] My love is beautiful though
 I do not ransack earth and heaven for
 comparisons. Contrast liii.

By adding one thing to my purpose nothing.
 But since she prick'd thee out for women's pleasure,
 Mine be thy love, and thy love's use their treasure.

XXI

So is it not with me as with that Muse
 Stirr'd by a painted beauty to his verse,
 Who heaven itself for ornament doth use
 And every fair with his fair doth rehearse,
 Making a couplement of proud compare, 5
 With sun and moon, with earth and sea's rich gems,
 With April's first-born flowers, and all things rare
 That heaven's air in this huge rondure hems.
 O, let me, true in love, but truly write,
 And then believe me, my love is as fair 10
 As any mother's child, though not so bright
 As those gold candles fix'd in heaven's air :

5. *couplement*] Malone (Capell MS.); *coopelment* Q; *complement* Gildon; *compliment* Sewell (ed. 2). 8. *air in this*] *vault in his* Staunton conj.

1. *Muse*] Poet, as in Milton, *Lycidas*, 14:—

"So may some gentle Muse
 With lucky words favour my destin'd Urn."

"This sonnet," says Mr. Wyndham, "offers the first attack on the false art of a Rival Poet," but Dean Beeching points out that the object of the rival poet's praise was *ex hypothesi* not a painted beauty.

2. *Stirr'd . . . to his verse*] Inspired to write. "Stir" is often found in Shakespeare where we should now say "rouse"; it is used of a horse, other than Pegasus, in *Hudibras*, i. i. 454.

2. *painted beauty*] According to Prof. Dowden "the first line of xx. suggests this sonnet." I do not myself feel the connection, and would be inclined to put xxi. immediately before cxxx.

4. *And . . . rehearse*] Mentions everything that is lovely in the world, e.g. stars, jewels, flowers, in connection with the charms he is celebrating. In *1 Henry VI.* iii. i. 13: "Verbatim to rehearse" = to repeat word for word.

5. *couplement*] union—Malone who compares *Love's Labour's Lost*, v. ii. 535: "I wish you the peace of mind, most royal couplement!" [couple]; and Spenser, *Faerie Queene*, iv. iii. 52:

"Allide with bands of mutuall couplement." The meaning is—making a union of proud comparison between "his fair" and heaven, etc., uniting his fair to heaven by extravagant comparisons. For "compare" = comparison, see xxxv. 6; cxxx. 14; *Venus and Adonis*, l. 8.

5. An instance of such comparison is to be found in Grosart's *Greene*, ii. p. 258: "comparing her for her beauty to Venus . . . her eyes are winking stars, her teeth pearles, her lips corall, her throate Ivorie, her voice most musical harmonie," etc. It was common in the sonnets of the time.

8. *rondure*] probably "sphere." Cotgrave has: "Rondeur: f. Roundness, globinesse, etc.". The form "roundure," meaning circumference, is cited by Malone from *King John*, ii. i. 259:—

"'Tis not the roundure of your old-faced walls

Can hide you from our messengers of war."

12. *candles*] stars; cf. *Romeo and Juliet*, iii. v. 9; *Macbeth*, ii. i. 5; *Merchant of Venice*, v. i. 220 (Malone).

13. *that . . . well*] that like rumours rather than facts. Schmidt explains "that fall in love with what has been praised by others"; cf. *Much Ado About Nothing*, iii. i. 23:—

Let them say more that like of hearsay well ;
I will not praise that purpose not to sell.

XXII

My glass shall not persuade me I am old,
So long as youth and thou are of one date ;
But when in thee time's furrows I behold,
Then look I death my days should expiate.
For all that beauty that doth cover thee 5
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me :
How can I then be elder than thou art ?
O, therefore, love, be of thyself so wary
As I, not for myself, but for thee will, 10
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.

3. *furrows*] Malone (Capell MS.); *forrows* Q; *sorrows* Gildon.
expire Hudson, 1881 (Steevens conj.).

4. *expiate*]

"Of this matter

Is little Cupid's crafty arrow made
That only wounds by hearsay";
but "like of" = like, as in *Romeo and Juliet*, i. iii. 96.

14. *I . . . sell*] Proverbial; the converse is found in Proverbs xx. 14: "It is naught, it is naught, sayth the buyer"; cf. cii. 3, 4:—

"That love is merchandiz'd whose
rich esteeming

The owner's tongue doth publish
everywhere";

and Beaumont and Fletcher, *Wild-goose Chase*, i. ii. (Cam. iv. 322): "Fit for [*i.e.* to be] the Heirs of that State I shall leave 'em; to say more is to sell 'em." Malone compares *Love's Labour's Lost*, iv. iii. 240: "To things of sale a seller's praise belongs"; and *Troilus and Cressida*, iv. i. 78: "We'll but commend what we intend to sell."

XXII] My friend and I have exchanged hearts.

4. *expiate*] end. Steevens conjectured *expire*, which does not sound well, and is elsewhere used only in the literal sense, "breathe out". Wyndham seems right in saying: "Expiate = to atone for a crime and thus to close the last chapter of its history. Here

the sense of completing is kept and the sense of atoning dropped." Malone explaining "should fill up the measure of my days," compares *Lochrine*, v. iv. 213: "Lives Sabren yet to expiate my wrath?" and *Richard III.* iii. iii. 23: "Make haste; the hour of death is expiate," where *New Eng. Dict.* explains "fully come," but surely the meaning is "ended"; cf. l. 8 *ante*, "Dispatch; the limit of your lives is out." Some editors follow Malone in adding Chapman, *Byron's Conspiracie*, ii. i.: "A poor and *expiate* humour of the Court," where however the true reading is *expuate* = *exspuate*, *i.e.* rejected. *New Eng. Dict.* cites Marlowe's *Dido*, v. ii. (ed. Dyce, p. 274a):—

"Cursed Iarbas, die to expiate

The grief that tires upon thine inward soul."

9, 10. *O . . . will*] Be careful, for your body contains my heart and my life therefore depends on yours. I too will be careful of myself for the sake of your heart which my body contains. Most editors point with a semicolon at *will*; I have restored Q's comma, the construction being—"as I who bear thy heart will be careful."

11. *chary*] carefully.

Presume not on thy heart when mine is slain ;
Thou gav'st me thine, not to give back again.

XXIII

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart ;
So I, for fear of trust, forget to say 5
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharged with burthen of mine own love's might.
O, let my books be then the eloquence
And dumb presagers of my speaking breast ; 10
Who plead for love, and look for recompense,
More than that tongue that more hath more express'd.

14. *gav'st*] *gau'st* Q; *gavest* Cam. Edd.

XXIII] 5. *of*] or Staunton conj. 6. *rite*] Malone; *right* Q. 9. *books*] Looks Sewell. 12. *that more*] *that love* Staunton conj.

13. *Presume not on*] Do not expect to receive back (Beeching).

XXIII] Though I do not speak of my love, you may read it in my verse [or in my face].

2. *besides*] beside, out of; Malone compares *Coriolanus*, v. iii. 40:—

"Like a dull actor now

I have forgot my part, and I am out,
Even to a full disgrace."

5. *for fear of trust*] Schmidt explains "doubting of being trusted," which is the natural meaning of the words, but one hard to reconcile with the context. It is therefore better to follow Prof. Dowden, "fearing to trust himself," the reference being to an imperfect actor without self-confidence; lines 5, 6 answer to lines 1, 2, and lines 7, 8 to lines 3, 4.

6. *The . . . rite*] *right* (Q), altered by Malone might stand, with the meaning "I fear to use the strong expressions of devotion which are due to love (or friendship)"; a change is less needed here than in *Midsummer Night's Dream*, iv. i. 138. "Ceremony" was sometimes used of ceremonious speech, e.g. *All's Well that Ends Well*, ii. i. 51-60: "Use a more spacious ceremony to the noble lords . . . after them, and take a more dilated farewell." But *rite* in the sense of

"ritual" may be better. Prof. Case says, "the correspondence of 'rite' and 'part' l. 2, and the use of 'perfect' show that the poet is fancifully conceiving the tributes or protestations of love as an established ceremony. And so, more or less they are: the vows and praises of lovers are always much the same."

9. *books*] Sewell's reading looks, independently conjectured by Capell, favoured by Boswell, and read by Butler and Dean Beeching, may possibly be right. The matter is not clearly decided by l. 13, "O, learn to read," etc., adduced in favour of *books* by Prof. Dowden, for it is possible to read looks, eyes, faces as well as books, see xiv. 10: "And, constant stars [= eyes], in them I read such art"; *Macbeth*, i. v. 63:—

"Your face, my thane, is as a book
where men

May read strange matters";

Marlowe, *Dido* (ed. Dyce, p. 261a):
"His looks shall be my only library."

10. *dumb presagers*] Perhaps, as Dean Beeching suggests, a reference to dumb shows, like that before the play in *Hamlet*, or those before the acts in *Ferrex and Porrex*.

12. *More . . . express'd*] More [*i.e.* to a greater degree] than that tongue (the

O, learn to read what silent love hath writ :
To hear with eyes belongs to love's fine wit.

XXIV

Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart ;
My body is the frame wherein 'tis held,
And perspective it is best painter's art.
For through the painter must you see his skill,

5

14. *with eyes*] ed. 1640; *wit eies* Q.

XXIV] 1. *stell'd*] Dyce (Capell MS.); *steeld*, Q. 4. *perspective it*] *perspective*: it Wedmore conj. 5, 6. *you . . . your*] *thou . . . thy* Nicholson conj.

tongue of another) which hath more fully expressed more ardours of love, or more of your perfections (Dowden).

XXIV] Your beauty is imprinted on my heart. Perhaps this sonnet is a continuation of xliii. and should be followed by xlv.

1. *stell'd*] installed, set or placed. It is the M.E. *stellen*=to place, from *stal*, a place or station. Stella's lip is called "Virtue's stall," *i.e.* abiding place, in *Astrophel and Stella*, lxxx. See notes on *King Lear*, III. vii. 64, and *Lucrece*, 1444 in this series.

2. *in . . . heart*] using my heart as a canvas, or strictly, the board or panel used to paint on; cf. *All's Well that Ends Well*, I. i. 106:—

"To see him every hour; to sit and draw

His arched brows, his hawking eye,
his curls

In our hearts' table";

and *King John*, II. i. 503:—

"Infix'd I beheld myself

Drawn in the flattering table of
his eye"

(Malone). See also Daniel, *Sonnets after Astrophel*, vii. 6:—

"I figur'd on the table of my heart

The goodliest shape that the
world's eye admires."

4. *perspective*] used ambiguously; the perspective which is best painter's art is the art of giving an appearance of solidity, due proportion, and distance to objects painted on a flat surface. *New Eng. Dict.* cites R. Haydocke tr., *Lomazzo*, pref. 8: "A painter without the Perspectives was like a Doctor without Grammer"; and Holland,

Pliny, xxxv. xi.: "So excellent he was in this perspective, that a man would say, his even plaine, and flat picture were embossed and raised work"; but the perspective (Lat. *perspicere*, to see through) produced by Shakespeare's skill is "a piece of perspective," a picture which must be seen through an opening or from some particular standpoint to produce its full effect, *e.g.* the man trying to escape from his coffin in the Wiertz Museum; cf. Jonson, *Every Man Out of his Humour*, IV. iv.: "To view 'hem (as you'd do a piece of Perspective) in at a key-hole" (cited in *New Eng. Dict.*). If we put "best painter's art" in a parenthesis, or point with Wedmore, "And perspective, it is best painter's art," "perspective" will mean—capable of being seen through, as in Beaumont and Fletcher, *Honest Man's Fortune*, IV. i.:—

"This vizard wherewith thou
would'st hide thy spirit

Is perspective to show it plainlier."

See on "perspectives" the admirable note of the Clar. Edd. *Richard II.* II. ii. 18.

5. *through the painter, etc.*] For the imagery Prof. Dowden compares Constable's *Diana*, v.:—

"Thine eye the glasse where I be-
hold my heart,

Mine eye, the window through the
which thine eye

May see my heart, and there thy-
selfe espy

In bloody colours, how thou
painted art";

and Watson's *Tears of Fancie*, xlv.:—

To find where your true image pictur'd lies ;
 Which in my bosom's shop is hanging still,
 That hath his windows glazed with thine eyes.
 Now see what good turns eyes for eyes have done :
 Mine eyes have drawn thy shape, and thine for me 10
 Are windows to my breast, where-through the sun
 Delights to peep, to gaze therein on thee ;
 Yet eyes this cunning want to grace their art,
 They draw but what they see, know not the heart.

XXV

Let those who are in favour with their stars
 Of public honour and proud titles boast,
 Whilst I, whom fortune of such triumph bars,
 Unlook'd for joy in that I honour most.
 Great princes' favourites their fair leaves spread 5
 But as the marigold at the sun's eye,

g. *good turns*] hyphenated in Q.

XXV] 4. *Unlook'd for*] *Unlook'd on* or *unhonour'd* Staunton conj.

"My Mistres seeing her faire counteriet

So sweetelie framed in my bleeding brest . . .

But it so fast was fixed to my heart," etc.

7. *bosom's shop*] the imagery is here changed; in 1-4 Shakespeare's eye is the brush, his heart the canvas, his body the frame, of his friend's picture. The second quatrain, 5-8, is connected with the first by the punning explanation of "perspective"; but by a turn of this strange kaleidoscope, the body ceases to be the frame, for part of it, *viz.* the bosom, has become a shop or studio in which the picture hangs. The windows of this shop are the friend's eyes looking in. The sun also can see the picture presumably by gazing through the back of the friend's head. We can hardly take "thine eyes" (l. 8) to mean the picture's eyes, though "thee" (l. 12) means the picture, for in that the sun would have to see the picture by peeping through the picture's eyes. The serious part of the letter (if it is a letter) is, as in some of the other sonnets, the postscript; cf. xcii. 14: "Thou mayst be false and yet I know it not."

XXV] Fortune's favourites may fall, I am secure in my friend's love; cf.

cxv. where the same subject is treated after a misunderstanding.

4. *Unlook'd for*] Neglected by the world (Schmidt); undistinguished (Wyndham); as if it were much the same as "unlook'd on," vii. 14. Dean Beeching, however, says "more probably an adverbial use, meaning, contrary to general usage, 'most people joy in being honoured, I in honouring.'" This is somewhat more in accordance with the meaning elsewhere, as in *King John*, II. i. 560:—

"Gowe, as well as haste will suffer us,
 To this unlook'd for, unprepared pomp."

May not the meaning here too be simply "unexpected," if qualifying "that," or "unexpectedly," if used as an adverb, "I rejoice beyond my expectations, enjoy a friendship I had not hoped for?"

6. *the marigold*] *Calendula officinalis*, often used to point a moral; see Nashe, ed. McKerrow, ii. p. 218: "That money is like the Marigold, which opens and shuts with the Sunne: if fortune smileth or one bee in favour it floweth [? flowereth]; if the evening of Age comes on, or he falls into disgrace, it fadeth and is not to be found." Shakespeare mentions it also in *Lucrece*, 397; and *Winter's Tale*, IV. iv. 105.

And in themselves their pride lies buried,
 For at a frown they in their glory die.
 The painful warrior famoused for fight,
 After a thousand victories once foil'd,
 Is from the book of honour razed quite,
 And all the rest forgot for which he toil'd :
 Then happy I, that love and am beloved
 Where I may not remove nor be removed.

10

XXVI

Lord of my love, to whom in vassalage
 Thy merit hath my duty strongly knit,

9, 11. *famoused for fight . . . razed quite*] for *worth famoused . . . quite razed* Steevens conj. *fight . . . quite*] Malone (Theobald conj.); *worth . . . quite* Q; *worth . . . forth* Theobald conj.; *might . . . quite* Capell MS.

7. *And . . . buried*] their honour dies with them, or perhaps before them; cf. i. 11: "Within thine own bud buriest thy content."

9. *painful*] much enduring, laborious; cf. *The Tempest*, III. i. 1:—

"There be some sports are painful,
 and their labour

Delight in them sets off,"

which is Horace's "studio fallente laborem."

9. *famoused*] renowned; cf. Marlowe, *Dido*, i. (ed. Dyce, p. 255a): "An ancient empire famoused for arms."

9. *fight*] Theobald's correction of *worth* (Q) for the rime's sake. As an alternative he suggested *forth* for *quite* which seems to me more like Shakespeare's work. Steevens, whose courage as an emendator is beyond question, had the acuteness to perceive that by transposition the rime might be recovered without further change:—

"The painful warrior for worth
famoused . . .

Is from the book of honour quite
razed,"

the italics which emphasize his achievement are his own.

11. *razed*] Malone compares *Richard II.* III. i. 25:—

"From my own windows torn my
 household coat,

Razed out my impresse, leaving me
 no sign . . .

To show the world I am a gentle-
 man."

And 11. iii. 75:—

" 'tis not my meaning

To raze one title of your honour
 out."

12. *rest*] sc. of his victories.

XXVI] Perhaps a dedication of the preceding sonnets. Time may permit the poet to bring a better offering. *Envoy* to i.-xxv. (C. A. Brown).

1-4. *Lord . . . wit*] Capell's comparison of these lines to the Dedication of *Lucrece* may (says Boswell) be the germ of Drake's theory that the Sonnets were addressed to Lord Southampton. The resemblance ceases to be significant when we consider that it is natural that two dedications by the same writer should be alike, and further that dedications of the time for the most part dealt with the same topics, viz. the writer's devotion to a patron or his family, the unworthiness of the work, the hope that the patron's acceptance may give it at least a factitious value, and the promise of better things to come; see for example Nashe's dedication to Southampton of his *Unfortunate Traveller*. Mrs. Stopes supposes that the sonnet was sent to Southampton in 1592 with the MS. of *Venus and Adonis*. To my mind the style suggests a somewhat later date. Prof. Dowden thinks it may possibly have been an *Envoy* to the preceding sonnets. If so Sonnet xx. differing in tone from the rest may perhaps be excluded from the series. A respectful dedication may accompany an unsavoury offering, as is shown by Nashe's dedication "to the Lord S." of his *Choice of Valentines*, but the Sonnets are of the nature of personal letters which makes all the difference.

1, 2. *Lord . . . knit*] Your goodness has bound me to serve you dutifully as

To thee I send this written ambassage,
 To witness duty, not to show my wit :
 Duty so great, which wit so poor as mine 5
 May make seem bare, in wanting words to show it,
 But that I hope some good conceit of thine
 In thy soul's thought, all naked, will bestow it ;
 Till whatsoever star that guides my moving,
 Points on me graciously with fair aspect, 10
 And puts apparel on my tatter'd loving,
 To show me worthy of thy sweet respect :
 Then may I dare to boast how I do love thee ;
 Till then not show my head where thou mayst prove me.

8. *thy*] my Sewell.
 MS.); *their* Q.

11. *tatter'd*] *tottered* Q.

12. *thy*] Malone (Capell

a vassal. Steevens compares *Macbeth*,
 III. i. 18:—

“ Let your highness
 Command upon me ; to the which
 my duties
 Are with a most indissoluble tie
 Forever knit.”

3. *this written ambassage*] It may be
 doubted whether this denotes the sonnet
 itself or an accompanying MS., and if
 the latter whether the MS. is that of
 the preceding sonnets, as seems likely
 enough, or of those that follow, or of
 something quite different.

4. *To . . . wit*] As evidence of the
 service I owe you rather than as a
 specimen of my skill in writing. With
 the assonance “witness . . . wit,” cf.
 “numbers number,” xvii. 6.

7, 8. *But . . . it*] “Good conceit”
 seems used in the same sense as in *Two*
Gentlemen of Verona, III. ii. 17, and as
 “fair conceit” in *Henry VIII.* II. iii.
 74 ; I hope whatever favourable opinion
 you may have formed of me will lodge
 this token of my duty, this embassy,
 among the thoughts of your own mind
 where, it may be hoped, it will take the
 colour of its surroundings ; or perhaps
 better, may lodge it in your memory
 till I can offer you something better.
 Prof. Dowden paraphrases : “I hope
 some happy idea of yours will convey
 my duty, naked as it is, into your soul's
 thought,” but I think the duty is identi-
 fied with its expression.

9, 10. *Till . . . aspect*] “Moving”
 may simply be course of life or career.

In *Venus and Adonis*, 368, “O fairest
 mover on this mortal round” means
 fairest of living beings, not as *New*
Eng. Dict. seems to imply, “thou who
 movest beautifully” : Venus is at the
 time doing her utmost to keep Adonis
 by her side. “Moving” may here be
 a metaphor from the course of the
 heavenly bodies, and the general sense,
 “till the star of my destiny leads me
 to the ranks of the greater poets, as
 one of whom I shall be able to express
 my affection in nobler verse” ; or per-
 haps merely “till I become more fam-
 ous or more prosperous” ; cf. *Pericles*,
 I. iv. 108 : “Until our stars that frown
 lend us a smile.” If, however, the son-
 net is an introduction to those immedi-
 ately following, there may be a reference
 to the “travel” of xxvii. 2, *i.e.* if this
 travel be regarded as only an incident
 in his career, for it is impossible that he
 should expect to return a better poet,
 or famous, or rich from, say, a tour in
 the provinces or on the continent. I
 am indebted to Prof. Case for the sug-
 gestion that possibly “moving” is not
 so much course or career, as simply
 “actions” or even “mental pro-
 cesses” ; see his note on “motion,”
Antony and Cleopatra, II. iii. 13, 14, in
 this series.

12. *thy*] The misprint *their* Q occurs
 again in xxvii. 10, and elsewhere.

12. *worthy . . . respect*] worthy of
 your regard which I prize, literally,
 worth looking at ; contrast “unlook'd
 on,” vii. 14.

XXVII

Weary with toil, I haste me to my bed,
 The dear repose for limbs with travel tired;
 But then begins a journey in my head,
 To work my mind, when body's work's expired:
 For then my thoughts, from far where I abide, 5
 Intend a zealous pilgrimage to thee,
 And keep my drooping eyelids open wide,
 Looking on darkness which the blind do see:
 Save that my soul's imaginary sight
 Presents thy shadow to my sightless view, 10
 Which, like a jewel hung in ghastly night,
 Makes black night beauteous and her old face new.
 Lo, thus, by day my limbs, by night my mind,
 For thee and for myself no quiet find.

2. *travel*] Ewing (Capell MS.); *travaill* Q. 5. *from far*] *far from* Malone
 conj. 10. *thy*] Malone (Capell MS.); *their* Q.

XXVII] A new series, perhaps continued in xliii. In Absence. Your image is with me but brings no rest.

3. *head*] "Modern edd. put a comma after 'head.' But is not the construction, 'a journey in my head begins to work my mind?'" (Dowden). With the comma, "to" in the next line means "so as to."

5. *from far*] Malone suggested that these words should be transposed, "the old reading is, however, sense"; he might have added "and rhythm."

6. *Intend*] direct, *i.g.* set out on a pilgrimage, etc.; see *Pericles*, I. ii. 116:—

"Tyre, I now look from thee [then]
and to Tarsus

Intend my travel."

8. *which . . . see*] utter darkness.

9. *soul's imaginary sight*] The soul's sight is the mind's eye and "imaginary" means imaginative, creating images; cf. *Henry V.* Prologue:—

"let us, ciphers to this great
accompt,

On your imaginary forces work"; and Constable, *Diana*, v. viii. 7: "Where, in imaginary thoughts, thy sweet self lay."

10. *shadow*] image; see note on *Venus and Adonis*, 162, in this series.

10. *sightless view*] eyes in darkness.

11. *ghastly*] fearful, rightly spelt *gastly* in Q, the intrusive "h" being due to a false derivation from "ghost."

11, 12. *Which . . . new*] Malone compares *Romeo and Juliet*, I. v. 48:—

"It seems she hangs upon the cheek
of night

Like a rich jewel in an Ethiop's
ear."

13, 14. *Lo . . . find*] By a sort of chiasmus *thee* and *myself* have changed places. The parallelism forbids us to take "for" in two senses as some do. By day my limbs find no quiet on account of my journey, by night my mind finds no quiet on account of your image. Perhaps the most perfect example of this parallelism is the old couplet:—

"Terret, lustrat, agit, Proserpina,
Luna, Diana,
Ima, suprema, feras, sceptro, ful-
gore, sagittis."

It was very common at the time; a whole sonnet of Sidney's is so fashioned:—

"Virtue, beautie and speech did
strike, wound, charm,
My heart, eyes, ears, with wonder,
love, delight, etc."

XXVIII

How can I then return in happy plight,
 That am debarr'd the benefit of rest?
 When day's oppression is not eas'd by night,
 But day by night, and night by day, oppress'd?
 And each, though enemies to either's reign,
 Do in consent shake hands to torture me;
 The one by toil, the other to complain
 How far I toil, still farther off from thee.
 I tell the day, to please him thou art bright,
 And dost him grace when clouds do blot the heaven: 10
 So flatter I the swart-complexion'd night
 When sparkling stars twire not thou gild'st the even.

3. *eas'd*] *eazd* Q. 9. *day, to please him*] *day, to please him*, Dowden and Hudson; *Day to please him* Q. 11. *swart-complexion'd*] hyphenated in Gildon.
 12. *twire not*] *tweer out* Gildon; *twirl not* Malone conj.; *twink not* Steevens conj.; *tire not* Massey conj. *gild'st the even*] *guil'st th'eaven* Q.

XXVIII] XLIII *cont.* (?) Day and night I am weary in your absence. sunny; cf. *Romeo and Juliet*, II. ii. 21:—

4. *But . . . oppress'd*] cf. Deut. xxviii. 67: "In the morning thou shalt say, Would God it were even! and at even thou shalt say, Would God it were morning."

6. *shake hands*] unite, combine; cf. *As You Like It*, v. iv. 107: "they shook hands and swore brothers." It is more often said of parting, as in *Hamlet*, I. v. 128.

7. *to complain*] i.e. by complaining, i.q. by causing me to complain.

8. *How . . . thee*] cf. Goldsmith, *Traveller*, 8, 10:—

"My heart untravell'd fondly turns to thee; . . .

And drags at each remove a lengthening chain."

9. *I . . . bright*] Q has a comma only at *bright*; Boswell's Malone has commas also after *day* and *him*; Prof. Dowden deleted Q's comma, retaining the others. I have followed the Cambridge Edd. The question is, where does the speech to the Day begin, at *to* or at *thou*? If at *to*, "thou art bright to please him" corresponds to "dost him grace"; if at *thou*, "tell to please him" corresponds to "flatter." I can only determine, with Sir Roger de Coverley, that there is much to be said on both sides.

10. *dost . . . heaven*] So his shadow made black night beauteous, xvii. 12. You make by your presence a dark day

"her eyes in heaven
 Would through the airy region
 stream so bright
 That birds would sing and think
 it were not night."

11. *swart*] black; cf. *Comedy of Errors*, III. ii. 104: "What complexion is she of?"—"swart, like my shoe."

12. *twire*] peep; Boswell refers to Ben Jonson's *Sad Shepherd*, II. i. :—
 "what all women covet

To see . . .

Which maid's will twire at 'tween
 their fingers thus";

where Gifford cites this passage, also Marston, *Antonio and Mellida*, Pt. 1. Act iv. : "for I sawe a thing stirre under a hedge, and I peep'd, and I spyed a thing, and I peer'd and I tweered [i.q. twired] underneath"; and Fletcher, *Women Pleased*, IV. i. (Cam. vii. p. 280): "Thou art in love, and I can guess with whom too, I saw the wench that twir'd and twinkled at thee." Steevens paraphrases: "When the sparkling stars sing not in concert," etc., citing Chaucer, *Boethius*, III. *Met.* 2: "thilke brid [bird] . . . twireth" = *susurrat* (Tyrwhitt), but there the true reading is *twittereth*. See *Eng. Dial. Dict.* for an example of its provincial use in the sense of gazing wistfully and beseechingly.

12. *gild'st*] Sewall's correction; Q reads *guil'st th'eaven*. Perhaps we should read *gildest th'eaven*.

But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength seem
stronger.

XXIX

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope, 5
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least ;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state, 10
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate ;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

XXX

When to the sessions of sweet silent thought
I summon up remembrance of things past,

13, 14. *longer . . . strength seem stronger*] Dyce (Capell MS. and Collier conj.); *longer . . . length seeme stronger* Q; *stronger . . . length seem longer* Capell (?) *ap.* Malone conj.

XXIX] 10-12. *state, Like . . . earth,*] Ewing; *state*—*Like . . . earth,*—Capell MS.; *state (Like . . . arising) From sullen earth* Q.

14. *strength*] So Dyce reads, citing 2 *Henry IV.* II. iii. 55: "To make strength stronger." Capell's suggested transposition, "draw my sorrows stronger," etc., makes "day" a tapster.

XXIX] Perhaps out of place; cf. xci. 9: "Thy love is better than high birth to me."

1. *in . . . eyes*] poor and despised.

6. *like him, like him*] like a second man, like a third.

7. *scope*] range of power or opportunity; cf. ciii. 2.

11, 12. *Like . . . earth*] In Q l. 11 is in a parenthesis, a mistake similar to that in xvi. 10. Reed suggested that here is a reminiscence of the song in *Lyly's Campaspe*, v. 1:—

"who is't now we heare?

None but the Larke so shrill and cleare;

How at heavens gats [*? gate* or *gates*] she claps her wings,

The Morne not waking till shee sings."

Malone compared *Cymbeline*, II. iii. 21: "Hark, hark! the lark at heaven's gate sings"; and *Romeo and Juliet*, III. v. 21:—

"the lark, whose notes do beat
The vaulty heaven so high above
our heads."

Wyndham retains the parenthesis of Q, remarking, "it is his 'state' which sings at heaven's gate from the sullen earth—like to the lark." If so, it might be better to include in the parenthesis only the words "Like to the lark at break of day."

XXX] The thought of his friend is a recompense for past sorrows, *e.g.* the loss of happiness and the death of friends.

1. *sessions*] The same metaphor more technically expressed is cited by Malone from *Othello*, III. iii. 138-41:—

I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste :
 Then can I drown an eye, unus'd to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancell'd woe,
 And moan the expense of many a vanish'd sight :
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoaned moan,
 Which I new pay as if not paid before.
 But if the while I think on thee, dear friend,
 All losses are restor'd and sorrows end.

5

10

XXXI

Thy bosom is endeared with all hearts,
 Which I by lacking have supposed dead ;
 And there reigns love, and all love's loving parts,
 And all those friends which I thought buried.

"who has a breast so pure
 But some uncleanly apprehensions
 Keep leets and law-days, and in
 session sit

With meditations lawful ?"

4. *And . . . waste*] See Euripides, *Alex. frag.* xx. : "παλαιὰ καινοῖς δακρύοις οὐ χρὴ στένειν."

6. *dateless*] endless, as in *Richard II.* i. iii. 151:—

"The sly slow hours shall not terminate

The dateless limit of thy dear exile."

So Matthew Arnold in *Thyrsis* speaks of death as a "morningless and unawakening sleep."

8. *And . . . sight*] Can "sight" here mean sigh as in Lodge, *Forbonius and Prisceria* :—

"Not waying of her many loving sightes,

Her waterie eyes, her secret moane by nights."

For this sense, Malone cites one of the old copies of *1 Henry IV.* [it occurs in Qq 2, 3, 4] III. i. 10:—

"and with

A rising sight he wisheth you in heaven";

together with the fact that in his own day the vulgar pronunciation of "sigh" was "sighth." He adds that by the word "expense" Shakespeare alludes to an old notion that sighing was pre-

judicial to health; cf. "blood-consuming sighs" in *2 Henry VI.* III. ii. 61. "Vanish" was not used only of things visible, see *Romeo and Juliet*, III. iii. 10: "A gentler judgment vanish'd from his lips." If "sight" is for "sigh" the line may mean—And sigh again the sighs I expended [or that wasted me] long ago, a sort of cognate construction. Steevens supposes that the poet means "the loss of many an object which being gone hence is no more seen." Prof. Dowden says, "Does not 'moan the expense' mean 'pay my account of moans for'?" The words are explained by what follows: 'tell . . . before.'"

9. *foregone*] past. *New Eng. Dict.* cites Cowley, *Pindar, Odes*, I. iii. :—

"With Oblivion's silent Stroke de-face

Of foregone ills the very Trace."

10. *tell*] count.

XXXI] The facts underlying this sonnet are: (1) the loss of his friend by absence had reminded Shakespeare of other losses, his dead friends; (2) his absent friend unites in himself the good qualities of the dead; (3) Shakespeare's love for him is the sum of all he had felt for them.

1. *endeared*] perhaps, enhanced in value; see *New Eng. Dict.* You have become dearer to me as representing all I have loved.

How many a holy and obsequious tear 5
 Hath dear religious love stol'n from mine eye,
 As interest of the dead, which now appear
 But things remov'd that hidden in thee lie!
 Thou art the grave where buried love doth live,
 Hung with the trophies of my lovers gone, 10
 Who all their parts of me to thee did give;
 That due of many now is thine alone:
 Their images I lov'd I view in thee,
 And thou, all they, hast all the all of me.

XXXII

If thou survive my well-contented day,
 When that churl Death my bones with dust shall cover,

8. *thee*] Gildon; *there* Q.

2. *Which . . . dead*] It is implied that his friend's absence is "as a death."

5. *obsequious*] funereal, a mourner's tears; Malone cites *Hamlet*, i. ii. 92:—

"the survivor bound

In filial obligation for some term

To do obsequious sorrow."

See also *Titus Andronicus*, v. iii. 152:—

"Draw you near

To shed obsequious tears upon this trunk";

and *Richard III.* i. ii. 3, where "obsequiously lament" = "mourn over the dead."

6. *religious*] faithful as fulfilling an obligation (it is a duty to mourn for the dead); cf. *Henry VIII.* iv. ii. 74:—

"Whom I most hated living, thou hast made me,

With thy religious truth and modesty,

Now in his ashes honour."

Prof. Dowden cites *A Lover's Complaint*, 250: "Religious love put out Religion's eye," from a passage where the thought is similar.

7. *interest of the dead*] i.e. their due.

7. *which*] who.

8. *remov'd*] absent rather than dead.

8. *thee*] Gildon's correction of *there* (Q). Mr. Wyndham retains *there*, explaining that it refers back to "thy bosom," l. 1; "And there," l. 3; but if this were so, *there* would be stressed in l. 8 as well as in l. 3.

10. *trophies*] Prof. Case explains this

as memorials of their achievements over the lover, in fact "their parts of me."

10. *lovers*] devoted friends. In Elizabethan times feelings were more openly expressed than now, and the word "love" and its derivatives had a wider range. Among the objects of love in the plays are the Commons, sack, the shadow of broom-groves, and crusts. Malone cites *Coriolanus*, v. ii. 14:—

"I tell thee fellow

Thy general is my lover";

Troilus and Cressida, iii. iii. 214, where Ulysses says, "Farewell, my lord; I as your lover speak"; *Julius Caesar*, ii. iii. 9, where the Soothsayer ends his letter to Cæsar with "Thy lover, Artemidorus"; adding "In like manner Ben Jonson concludes one of his letters to Dr. Donne by telling him that he is his 'ever true lover'; and Drayton in a letter to Mr. Drummond of Hawthornden, informs him that Mr. Joseph Davies is in love with him."

13. *Their . . . lov'd*] The images of those whom I loved.

14. *all they*] who unite in yourself all that they were.

XXXII] A dedication of the previous five sonnets, and perhaps others now out of place.

1. *well-contented*] satisfied, happy (Schmidt); the day whose arrival will well content me (Beeching); perhaps we might compare xcii. 11: "Happy to have thy love, happy to die!"

2. *my bones . . . cover*] like the "two clowns with spades" who buried

And shalt by fortune once more re-survey
 These poor rude lines of thy deceased lover,
 Compare them with the bettering of the time, 5
 And though they be outstripp'd by every pen,
 Reserve them for my love, not for their rhyme,
 Exceeded by the height of happier men.
 O, then vouchsafe me but this loving thought:
 "Had my friend's Muse grown with this growing age, 10
 A dearer birth than this his love had brought,
 To march in ranks of better equipage:
 But since he died, and poets better prove,
 Theirs for their style I'll read, his for his love."

XXXIII

Full many a glorious morning have I seen
 Flatter the mountain-tops with sovereign eye,
 Kissing with golden face the meadows green,
 Gilding pale streams with heavenly alchemy;

10-14. *Had . . . love*] As a quotation first by Malone.

XXXIII] 2. *mountain-tops*] *mountaine tops* Q and ed. 1640.

Ophelia. "Churl" is opposed to "kind" in lxi. 11, and to "friend" in *Titus Andronicus*, i. i. 486.

3. *by . . . re-survey*] happen to read again.

4. *lover*] See xxxi. 10.

5, 6. *Compare . . . pen*] Prof. Dowden asks: "May we infer from these lines (and 10) that Shakspeare had a sense of the wonderful progress of poesy in the time of Elizabeth?"

7. *Reserve*] Preserve, keep; cf. lxxxv. 3; and *Othello*, iii. iii. 295:—

"But she so loves the token,

For he conjur'd her she should
 ever keep it,

That she reserves it evermore
 about her."

12. *To . . . equipage*] Mr. Tyler (*Int. cap. vi. p. 37*) thinks Shakespeare borrowed from Marston, "In prayse of his precedent poem" [*Pygmalion*]:—

"And then ensues my stanzaes, like
 odd bands

Of voluntaries and mercenarians,
 Which, like soldados of our war-
 like age,

March rich bedight in warlike
 equipage,

Glittering in dawbed lac'd accous-
 trements,

And pleasing sutes of loves habili-
 ments."

Marston's procession, however, consists of the stanzas of one of his poems already written, Shakespeare's, of the works of various greater poets of the future. In both passages equipage = equipment, accoutrements; *New Eng. Dict.* gives later examples. Dean Beeching cites from Nashe's Dedication of Greene's *Menaphon* (ed. McKerrow, iii. 320): "whose [Watson's] *Amintas*, and translated *Antigone*, may march in equippage of honour with any of our ancient Poets."

XXXIII] The first clouding of friendship.

1. *glorious*] See *Venus and Adonis*, 856-58:—

"The sun ariseth in his majesty;

Who doth the world so gloriously
 behold

That cedar tops and hills seem
 burnish'd gold."

(Malone).

2. *Flatter*] explained by "sovereign"; the glance of a king is a compliment to a courtier.

3. *Kissing*] Steevens, fruitful of base comparisons in connection with the sonnets, cites *1 Henry IV.* ii. iv. 133.

4. *alchemy*] See *Midsummer Night's Dream*, iii. ii. 391-93:—

"Even till the eastern gate, all fiery-
 red,

Anon permit the basest clouds to ride
 With ugly rack on his celestial face,
 And from the forlorn world his visage hide,
 Stealing unseen to west with this disgrace:
 Even so my sun one early morn did shine
 With all-triumphant splendour on my brow;
 But, out, alack! he was but one hour mine,
 The region cloud hath mask'd him from me now.
 Yet him for this my love no whit disdaineth;
 Suns of the world may stain when heaven's sun
 staineth.

XXXIV

Why didst thou promise such a beauteous day,
 And make me travel forth without my cloak,

8. *west*] *rest* Steevens conj. *this*] *his* Hudson (S. Walker conj.). 10.
all-triumphant] hyphened by Dyce.

Opening on Neptune with fair
 blessed beams,
 Turns into yellow gold his salt
 green streams."

Steevens compares *King John*, III. i.
 77-80:—

"To solemnize this day the glorious
 sun
 Stays in his course and plays the
 alchemist,
 Turning with splendour of his
 precious eye
 The meagre cloddy earth to glitter-
 ing gold."

5, 6. *Anon . . . face*] Prof. Dowden
 compares *1 Henry IV.* I. ii. 221-
 27:—

"Yet herein will I imitate the sun,
 Who doth permit the base contagi-
 ous clouds
 To smother up his beauty from the
 world,
 That when he please again to be
 himself,
 Being wanted, he may be more
 wonder'd at,
 By breaking through the foul and
 ugly mists
 Of vapours that did seem to strangle
 him."

6. *rack*] clouds, or a mass of cloud
 driven before the wind in the upper air.
New Eng. Dict. Dyce, *Gloss. sub voce*,
 cites Bacon, *Sylva Sylvarum*, 115:
 "The winds in the upper region, which
 move the clouds above, which we call
 the rack" (Dowden).

7. *forlorn*] Usually accented on the
 first syllable in the earlier plays; also
 in *Cymbeline*, v. v. 405.

8. *to west*] Steevens noted the omis-
 sion of the article *the* and conjectured
to rest; we have, however, "from south
 to west" in *Cymbeline*, v. v. 471.

12. *The region cloud*] Steevens ex-
 plains: the clouds of this region or
 country, citing *Hamlet*, II. ii. 606:—

"I should have fatted all the region
 kites

With this slave's offal";
 but Shakespeare sometimes uses "re-
 gion" without a determining epithet
 or demonstrative to denote the upper
 air, the home of the rack-winds as dis-
 tinguished from the ground-winds; see
Romeo and Juliet, II. ii. 21:—

"her eyes in heaven
 Would through the airy region
 stream so bright," etc.,
 and *Hamlet*, II. ii. 509:—

"anon the dreadful thunder
 Doth rend the region."

14. *stain*] grow dim, be obscured,
 be soiled; cf. *Love's Labour's Lost*, II.
 48: "If virtue's gloss will stain with
 any soil" (Schmidt).

XXXIV] XXXIII cont. Forgiveness;
 "yet I have still the loss."

1, 2. *Why . . . cloak*] As these lines
 have been taken literally, it is necessary
 to say that the sun is Shakespeare's
 friend, see xxxiii. 14; the beauteous
 day, fidelity in friendship; and the
 cloak, caution against treachery.

To let base clouds o'ertake me in my way,
 Hiding thy bravery in their rotten smoke?
 'Tis not enough that through the cloud thou break, 5
 To dry the rain on my storm-beaten face,
 For no man well of such a salve can speak
 That heals the wound and cures not the disgrace:
 Nor can thy shame give physic to my grief;
 Though thou repent, yet I have still the loss: 10
 The offender's sorrow lends but weak relief
 To him that bears the strong offence's cross.
 Ah, but those tears are pearl which thy love sheds,
 And they are rich and ransom all ill deeds.

XXXV

No more be griev'd at that which thou hast done:
 Roses have thorns, and silver fountains mud;
 Clouds and eclipses stain both moon and sun,
 And loathsome canker lives in sweetest bud.
 All men make faults, and even I in this, 5
 Authorizing thy trespass with compare,
 Myself corrupting, salving thy amiss,

12. *cross*] Malone (Capell MS.); *losse* Q. 13. *sheds*] Gildon; *sheeds* Q.
 XXXV] 7. *corrupting, salving*] *corrupt in salving* Capell MS.

4. *bravery*] splendour, the show of faithfulness which seemed to foretell a life-long friendship—the beauteous day of l. 1.

4. *rotten smoke*] Mists, dews, damps, etc., as causing diseases are frequently called rotten. Golding translates *nubibus* (Ov. *Met.* i. 35) by “rotten mists.” Cf. *Coriolanus*, II. iii. 35; III. iii. 121; *Timon of Athens*, IV. iii. 2; *Lucrece*, 778.

7, 8. *For . . . disgrace*] To “speak well of” is to praise as a perfect remedy. The salve is the friend’s repentance, already pictured as the sun breaking through clouds. “Disgrace,” often used as the deprivation of beauty, means here literally the scar or disfigurement, and figuratively, “the loss” of l. 10.

9. *give physic to*] heal, cure.

12. *cross*] As Prof. Dowden says, Capell’s correction of *losse* (Q) is confirmed by Sonnet xlii. which also explains what the loss and cross were.

XXXV] XXXIV cont.

4. *canker*] canker-worm, grub, as in xcix. 3; *Two Gentlemen of Verona*, I. i. 43.

5. *All . . . this*] “All men” may be equivalent to all other men; as perhaps in xci. 12: “And having thee of all men’s pride I boast,” and in cxlviii. 8: “Love’s eye is not as true as all men’s”; or perhaps “even” should be taken with “in this,” viz. in my manner of forgiving which amounts to condonation of the offence. Prof. Case takes the latter view saying, “I do not think that Shakespeare separates himself from all men in the examples given. He is included.”

5. *even I in this*] i.e. even I make fault, etc., unless (but see also preceding note) we accept Capell’s emendation of l. 7, *Myself corrupt in salving thy amiss*, understanding “myself corrupt” as make a sinner of myself. Perhaps, however, l. 8 should read as follows: *Excusing thee sin more than their [or thy] sins are, i.e.* I commit a greater sin than all men [or than you]. With this reading Capell’s might be conjoined with “corrupt” as either a verb or a participle.

6. *Authorizing*] Justifying your fault by adducing parallels or precedents, from roses and fountains and sun and

Excusing thy sins more than thy sins are ;
 For to thy sensual fault I bring in sense—
 Thy adverse party is thy advocate—
 And 'gainst myself a lawful plea commence :
 Such civil war is in my love and hate,
 That I an accessory needs must be
 To that sweet thief which sourly robs from me.

10

8. *thy . . . thy*] Malone (Capell MS.); *their . . . their* Q. *are*] bear or share Staunton conj. 9. *in sense*] Gildon; *in sence* Q; *incense* Ewing. 9, 10. *sense*—*Thy . . . is*] *sense*, *Thy adverse party*, as Dowden.

moon. "Authority" = precedent or justification in *Measure for Measure*, II. ii. 176:—

"Thieves for their robbery have authority
 When judges steal themselves."

6. *compare*] comparisons, as in xxi.

5.

7. *Myself . . . amiss*] This may mean "corrupting myself by salving, *i.e.* palliating your fault." Prof. Case prefers to take "salving" as one of the series—authorizing, corrupting, etc.

8. *Excusing . . . are*] Malone's emendation which Steevens explained as "Making the excuse more than proportioned to the offence." We have the excuse, such as it is, and I do not feel that this describes it. Malone himself found the latter words of the line not very intelligible. Mr. Tyler's explanation, "By unduly esteeming the offence against me, I foster an excessive sense of my own importance," contradicts what precedes and what follows. Mr. Wyndham, retaining the second *their* (Q), explains: "All men make faults and even I in saying so, giving authority for thy trespass by thus comparing it to the faults of all men; I myself am guilty of corrupting in so 'salving thy amiss'; excusing thy sins (which are) more than their sins are." Dean Beeching, taking more = worse, paraphrases: "Excusing thy sins with more wickedness than they themselves denote," but proposes, if the line must be emended, "Excusing thee sins more than thy sins are." Prof. Case suggests that a better explanation than Steevens's might be "making more excuses for your sins than their number, finding more excuses than you provide offences."

9. *bring in*] as evidence in your

favour, or as your supporter; see *All's Well that Ends Well*, IV. ii. 50:—

"thus your own proper wisdom
 Brings in the champion Honour
 on my part

Against your vain assault";

and *King Lear*, III. vi. 37: "I'll see their trial first. Bring in the evidence."

Prof. Case explains: "You have sinned sensually, I bring sense (reason) into the sin, *i.e.* involve it in your fault."

9. *sense*] generally explained as "reason"—I argue in your favour, bringing your act under the heading of a universal law. Perhaps it means rather "powers of perception" used not to note his friend's baseness but the many precedents and examples which might seem to justify it. Prof. Dowden suggests: "'I bring in sense [*i.e.* judgment, reason], Thy adverse party, as thy advocate.' Sense—against which he has offended—brought in as his advocate."

Malone proposed *incense* for *in sense*, and though Steevens was of opinion that no English writer, either ancient or modern, serious or burlesque, ever accented the substantive *incense* on the last syllable, the word so accented occurs in both Gower and Chaucer, not to mention earlier writers. The real objection is that Shakespeare offered no incense; even his forgiveness as showing the quality of his friendship aggravates the offence against it.

11. *lawful plea*] action at law.

12. *Such . . . hate*] The text is probably right, but it would give a clearer sense to read: "Such civil war is in me—love and hate."

14. *sweet thief*] cf. "gentle thief," xl. 9 (Dowden).

14. *sourly*] cruelly; cf. "sour cross" in *Richard II.* IV. i. 241.

XXXVI

Let me confess that we two must be twain,
 Although our undivided loves are one :
 So shall those blots that do with me remain,
 Without thy help, by me be borne alone.
 In our two loves there is but one respect, 5
 Though in our lives a separable spite,
 Which though it alter not love's sole effect,
 Yet doth it steal sweet hours from love's delight.
 I may not evermore acknowledge thee,
 Lest my bewailed guilt should do thee shame, 10
 Nor thou with public kindness honour me,
 Unless thou take that honour from thy name :
 But do not so ; I love thee in such sort,
 As thou being mine, mine is thy good report.

XXXVII

As a decrepit father takes delight
 To see his active child do deeds of youth,
 So I, made lame by fortune's dearest spite,

XXXVI] Out of place? Perhaps a continuation of xxix.

1. *twain*] cf. *Troilus and Cressida*, III. i. 111: "she'll none of him; they two are twain" (Malone).

3. *blots*] Perhaps his "disgrace with fortune and men's eyes" (xxix) whatever that may have been. It is not easy to believe that this sonnet is connected with xxxv.

5. *respect*] regard; our personal feelings towards each other are the same though our circumstances force us apart.

6. *separable*] separating (Malone); no other instance of this use is known, but as Abbot says (*Shaks. Gr.* § 3) adjectives in *ble* have both an active and a passive meaning.

7. *love's sole effect*] perhaps, its happy influence; see *Venus and Adonis*, 800:—

"Love comforteth like sunshine after rain,
 But lust's effect is tempest after sun."

9. *acknowledge*] recognise, or rather, give a sign of my recognition, show that I know you; cf. *Comedy of Errors*, v. i. 322:—

"but, perhaps, my son,

Thou shamest to acknowledge me in misery."

See note on l. 3.

10. *bewailed guilt*] If the guilt consisted, as some suppose, in Shakespeare's making himself an accessory after the fact to his friend's offence, it is hard to see who bewailed it or how it could shame the offender. There is no clue to the meaning in Shakespeare's life or writings, but, if we will, we may call the expression ironical and say that the friend may have been warned under pain of disinheritance against associating with disreputable persons such as players.

11. *public kindness*] politeness in public.

12. *that honour*] the honour which you give me (Dowden).

13, 14. *But . . . report*] These lines are repeated in Sonnet xcvi. (Dowden).

XXXVII] cf. xxix. and xxxvi.

3. *made lame*] incapacitated, "lame" in the sense of feeble or disabled is of common occurrence, see lxxxix. 3: "Speak of my lameness and I straight will halt," where the context shows the meaning to be—make false charges against me and I will pretend that they are true. So Sidney, *Astrophel and*

Take all my comfort of thy worth and truth ;
 For whether beauty, birth, or wealth, or wit, 5
 Or any of these all, or all, or more,
 Entitled in thy parts do crowned sit,
 I make my love engrafted to this store :
 So then I am not lame, poor, nor despis'd,
 Whilst that this shadow doth such substance give 10

Stella, xxi. 4 : " My wits quick in vain thoughts, in virtue lame." Malone cites *Coriolanus*, iv. vii. 7 :—

" I cannot help it now,
 Unless by using means I lame the
 foot

Of our design ;"

and *As You Like It*, II. iii. 41 :—

" Which I did store to be my foster-
 nurse

When service should in my old
 limbs lie lame."

Capell conjectured that Shakespeare was literally lame ; so did Mr. S. Butler. A parallel cited by Steevens, *King Lear*, iv. vi. 225 : " A most poor man made tame to fortune's blows" is given by Prof. Dowden from the Quartos, as " A most poor man made lame by Fortune's blows."

3. *dearest*] most bitter ; " dear " = stark, grievous, is a different word from " dear " = noble, beloved. Prof. Dowden compares *Hamlet*, i. ii. 182 : " Would I had met my dearest foe in heaven " ; other examples are *The Tempest*, II. i. 135 ; *All's Well that Ends Well*, iv. v. 11 ; *1 Henry IV.* III. ii. 123.

4. *of*] from ; " off " is still so used provincially, and " off " is another and more modern form of " of."

7. *Entitled . . . sit*] Perhaps—sit as rightful kings among your other good qualities ; cf. " part " in lxxiv. 6, and lxxxi. 4. I doubt if " crowned " implies predominance over his other gifts and graces, it may mean merely that those named are princely in kind or degree. Sometimes to analyse a phrase of Shakespeare's into its ingredients is to lose the flavour. Entitled seems to mean " by a just title." See note in this series on *Lucrece*, 57 :—

" But beauty in that white intituled,
 From Venus' doves doth challenge
 that fair field."

Schmidt reading *their* for *thy* with Q, explains : " or more excellencies having a just claim to the first place as their

due " ; and cites *Love's Labour's Lost*, v. ii. 822 : " let our hands part, neither entitled in the other's heart," *i.e.* neither having a claim to the other's heart. If *their* is read, I would explain, " Entitled to their places." Mr. Wyndham explaining " parts " as places on a shield on which armorial devices are borne, and holding that the language is heraldic throughout, says : " I take it, therefore, that the passage = Be it beauty, birth or wealth or wit which is displayed—as in an *achievement* beneath the *Crown*, charges are blazoned each in its *part* as places on a shield—' I make my love ingrafted to this store,' l. 8 = your worth and truth l. 4, and so ' by a part of all your glory live,' *viz.* by your worth and truth, making no account of the rest of your glory = your beauty, birth, wealth, and wit."

8. *engrafted*] A similar metaphor is found in Sidney's *Arcadia* (10th ed. p. 101) :—

" Since in sweet you all goods so
 richly reign,

That where you are, no wished
 good can want :

Since so your living Image lives
 in mee,

That in my self your self true love
 doth plant :

How can you then unworthie
 him decree,

In whose chief part your worths
 implanted bee ?"

8. *this store*] the advantages mentioned in l. 5, and his other good qualities l. 6. Mr. Wyndham says only " worth and truth " (see note on l. 7), but these others are, I think, included by the words " or more " ; and since by joining his love to the store he ceases to be " poor," the store must include wealth, one of the four things rejected by Mr. Wyndham.

10. *this shadow*] Shadow and substance are often contrasted in the language of the time, as picture and

That I in thy abundance am suffic'd
 And by a part of all thy glory live.
 Look, what is best, that best I wish in thee:
 This wish I have; then ten times happy me!

XXXVIII

How can my Muse want subject to invent,
 While thou dost breathe, that pour'st into my verse
 Thine own sweet argument, too excellent
 For every vulgar paper to rehearse?
 O, give thyself the thanks, if aught in me 5
 Worthy perusal stand against thy sight;
 For who's so dumb that cannot write to thee,
 When thou thyself dost give invention light?
 Be thou the tenth Muse, ten times more in worth
 Than those old nine which rhymers invoke; 10
 And he that calls on thee, let him bring forth
 Eternal numbers to outlive long date.

If my slight Muse do please these curious days,
 The pain be mine, but thine shall be the praise.

XXXIX

O, how thy worth with manners may I sing,
 When thou art all the better part of me?

14. *me*] *be* Ewing.

XXXVIII] 2. *breathe, that*] Ewing; *breath, that* Sewell; *breath that* Q.

original, etc., but the shadow here is the metaphorical union of Shakespeare's love with his friend's other possessions, and the substance is the real support derived from the imaginary union.

12. *And . . . live*] Shakespeare's love being added to his friend's possessions, becomes a part of his glory, and without love he could not live. Mr. Wyndham (*v. supra*) takes "part" to mean your worth and truth only.

XXXVIII] continues xxxvii. 5-8.

3. *Thine . . . argument*] You give me the abundance of your own sweetness as subject for my verse. "Argument" is subject-matter as in *1 Henry IV.* II. iv. 310.

5. *aught in me*] anything written by me.

6. *stand . . . sight*] meet your eyes.

10. *invoke*] invoke; "Invoke" is found in the earlier plays, *1 Henry VI.*

I. i. 52, *Richard III.* I. ii. 8; "invoke" in a later, *Henry V.* I. ii. 104.

12. *date*] time or duration; see *Midsummer Night's Dream*, III. ii. 373: "With league whose date till death shall never end"; *Romeo and Juliet*, v. iii. 229: "My short date of breath." Not found in later plays.

XXXIX] continues xxxvii. 12.

1. *with manners*] It is not "mannerly modest" to praise oneself. Self-praise is condemned in *Much Ado About Nothing*, v. ii. 76: "There's not one wise man in twenty that will praise himself"; *Troilus and Cressida*, I. iii. 242:—

"The worthiness of praise distains his worth

If that the praised himself bring the praise forth";

and II. iii. 166: "Whatever praises itself but in the deed devours the deed in the praise."

What can mine own praise to mine own self bring?
 And what is't but mine own when I praise thee?
 Even for this let us divided live, 5
 And our dear love lose name of single one,
 That by this separation I may give
 That due to thee which thou deserv'st alone.
 O absence, what a torment wouldst thou prove,
 Were it not thy sour leisure gave sweet leave 10
 To entertain the time with thoughts of love,
 Which time and thoughts so sweetly doth deceive,
 And that thou teachest how to make one twain,
 By praising him here who doth hence remain!

40 XL

Take all my loves, my love, yea, take them all;
 What hast thou then more than thou hadst before?
 No love, my love, that thou mayst true love call;
 All mine was thine before thou hadst this more.
 Then, if for my love thou my love receivest, 5

12. *doth*] Malone; *dost* Q; *do* Capell MS.

6. *single one*] In xxxvi. their lives were divided though their loves were one lest the friend's character might be blemished, here a fanciful reason is put forward for a more complete separation, that Shakespeare's praise coming as from a stranger may seem in better taste.

12. *doth*] Malone's emendation of *dost* Q. He paraphrases: "which, *viz.* entertaining the time with love, doth so agreeably beguile the tediousness of absence from those we love, and the melancholy which that absence occasions." So in *Venus and Adonis*, 23, 24:—

"A summer day will seem an hour but short,

Being wasted in such time-beguiling sport."

Thought in ancient language meant *melancholy*." To Boswell *does* seems nearer the original reading, but he suggested *do*, "making of *thoughts* the nominative case." The fact that in O.E. "*doth*" is not singular but plural may have caused its use here with a plural subject, "*which*"; but a singular verb with a plural subject was not uncommon.

12. *deceive*] beguile, while away. Malone compares the late and poetic use of *fallo* in this sense: "Iam vino quaerens iam somno fallere curas," Hor. Sat. II. vii. 114.

14. *By . . . remain*] Cf. *Antony and Cleopatra*, I. iii. 102:—

"Our separation so abides, and flies,
 That thou, residing here, go'st yet with me,

And I, hence fleeting, here remain with thee."

(Steevens). Absence teaches how to make of the absent beloved two persons, one, absent in reality, the other, present to imagination (Dowden).

XL] cf. xxxv.

3. *true*] Is there a reference to the dark lady's being "twice forsworn," clii. 2?

5. *for my love*] on my account, or for my sake. So Prof. Dowden, "for love of me"; Mr. Wyndham explains: "If in place of my love for you, you accept the woman I love"; Dean Beeching: "'as being my love' to which you have a right." There is a play on the word "love," and it is not permitted to mortals to make puns and to talk sense at the same time.

I cannot blame thee for my love thou usest ;
 But yet be blamed, if thou thyself deceivest
 By wilful taste of what thyself refusest.
 I do forgive thy robbery, gentle thief,
 Although thou steal thee all my poverty : 10
 And yet, love knows, it is a greater grief
 To bear love's wrong than hate's known injury.
 Lascivious grace, in whom all ill well shows,
 Kill me with spites ; yet we must not be foes.

XLI

Those pretty wrongs that liberty commits,
 When I am sometime absent from thy heart,
 Thy beauty and thy years full well befits,
 For still temptation follows where thou art.
 Gentle thou art, and therefore to be won, 5
 Beauteous thou art, therefore to be assailed ;

7. *thyself*] *thy self* Gildon ; *this selfe* Q. 11. *yet, love knows, it*] Knight ; *yet love knows it* Q.

XLI] 1. *pretty*] *petty* Bell. 2. *sometime*] *sometimes* ed. 1640.

6. *for . . . usest*] for taking her whom I love. Dean Beeching explains : "because it is still my love that thou usest."

7. *thyself*] Mr. Wyndham restores *this self* (Q), explaining it of the poet as opposed to "thyself," the friend, and citing "my next self," cxxxiii. 6.

7. *deceivest*] defraudest ; treachery injures the traitor as well as his victim. Dean Beeching explains "misleadest."

8. *By . . . refusest*] Prof. Dowden paraphrases : "Yet you are to blame if you deceive yourself by an unlawful union while you refuse loyal wedlock." Dean Beeching thinks the line "perhaps means 'by taking in wilfulness my mistress whom yet you do not love.'" Prof. Case writes : "As Shakespeare and his lover are identified in the preceding sonnet and often, perhaps *thyself*, at least in l. 8 (possibly in ll. 7 and 8) is Shakespeare. But yet be blamed if thou deceivest thyself (*or me*) by wilfully taking what I deny you—not true love, of which I gave you all I had (ll. 3, 4). It may be because Shakespeare refuses or denies him this thing that to take it is a robbery. But it is also possible (and perhaps more probable as being in keeping with the play on 'my love') that the

friend who is excused in ll. 5, 6 for receiving love that is Shakespeare's if he receives it as *Shakespeare's love*, is blamed in ll. 7, 8 for wilfully receiving it while [*or while in so doing*] he refuses Shakespeare's."

10. *my poverty*] my ewe lamb.

12. *love's wrong*] an injury from a friend ; cf. *Two Gentlemen of Verona*, v. iv. 71 :—

"The private wound is deepest : O time most accurs'd
 'Mongst all foes that a friend
 should be the worst."

12. *known*] open as opposed to secret ; his friend had promised a beauteous day ; see xxxiv. 1-4.

XLI] XL cont.

1. *pretty*] Palgrave followed Bell in reading *petty*, but "pretty wrongs" is the "lascivious grace" of xl. 13, in a transposed form.

1. *liberty*] The meaning varies in Shakespeare from the privilege of dispensing with conventions to license in the worse sense ; see *Henry V.* v. ii. 297 : "the liberty that follows our places stops the mouths of all find-faults" ; *Measure for Measure*, 1. iii. 29 : "Liberty plucks justice by the nose."

3. *befits*] the old northern plural in s. 5, 6. *Gentle . . . assailed*] cf. 1 *Henry VI.* v. iii. 77 :—

And when a woman woos, what woman's son
 Will sourly leave her till she have prevailed?
 Ay me! but yet thou mightst my seat forbear,
 And chide thy beauty and thy straying youth, 10
 Who lead thee in their riot even there
 Where thou art forc'd to break a twofold truth,
 Hers, by thy beauty tempting her to thee,
 Thine, by thy beauty being false to me.

XLII

That thou hast her, it is not all my grief,
 And yet it may be said I lov'd her dearly;
 That she hath thee, is of my wailing chief,
 A loss in love that touches me more nearly.
 Loving offenders, thus I will excuse ye: 5
 Thou dost love her, because thou know'st I love her;
 And for my sake even so doth she abuse me,
 Suffering my friend for my sake to approve her.
 If I lose thee, my loss is my love's gain,
 And losing her, my friend hath found that loss; 10
 Both find each other, and I lose both twain.
 And both for my sake lay on me this cross:
 But here's the joy: my friend and I are one:
 Sweet flattery! then she loves but me alone.

7. woos] woes Q. 8. she] Malone; he Q. 9. mightst my seat] might'st,
 my sweet, Malone; mightst my state Delius conj.
 XLII] 6. know'st] knew'st Boswell, (? misprint). 9, 11. lose] Gildon;
 loose Q. 10. losing] Gildon; loosing Q.

"She's beautiful and therefore to be
 woo'd:

She is a woman, therefore to be
 won."

(Steevens).

8. leave her] as Adonis, Venus; see
Venus and Adonis, 814.

8. she] Malone adopted this conjecture of Tyrwhitt's.

9. my seat] Malone read *my sweet*, comparing the address of Proteus to his friend Valentine in *Two Gentlemen of Verona*, II. iv. 154; but *seat* is used in the same sense as here by Iago in *Othello*, II. i. 304 (Boaden cited by Boswell); and Ingleby compares the use of "throne" in *Lucrece*, 413 (Dowden).

12. a twofold truth] her plighted love and your plighted friendship.

XLII] XLI cont. Taken by some as an *Envoy* to Sonnets xxxiii.-xli.

3. chief] is the chief cause of my regret.

5, 7. excuse ye . . . abuse me] The second part of the double rime rimes itself instead of being identical, so too xxvi. 13, 14; cxi. 13, 14.

8. approve] make trial of, experience. "Approve" was used in various senses in which we now use "prove."

9, 10. viz. . . . loss] she gains what I lose, viz. you; and you gain what I lose, viz. her; therefore mine is a double loss.

11. Both . . . twain] cf. cxliv. 11: "But being both from me, both to each friend." Prof. Dowden notes that "both twain" occurs also in *Love's Labour's Lost*, v. ii. 459.

43 47
X

XLIII

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And, darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright, 5
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day, 10
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

XLIV

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;

11. *thy*] Malone (Capell MS.); *their* Q. 13. *to see*] to me Hudson
(Malone conj.). 13, 14. *I see thee . . . thee me*] *thee I see . . . me thee*
Hudson (Lettsom conj.), reading to me l. 13.

XLIII] This sonnet seems to belong to the series written in absence; cf. xxviii. and xlv., xlvii.

1. *wink*] close my eyes, sleep. In *The Tempest*, II. i. 285, "the perpetual wink" is used of the sleep of death; "winking Mary-buds" (*Cymbeline*, II. iii. 26) are marigolds closed at night.

2. *unrespected*] unnoticed, disregarded (Malone); cf. "Unlook'd on," vii. 14.

4. *And . . . directed*] And illumined although closed are clearly directed in the darkness (Dowden).

5. *whose . . . bright*] i.e. whose image makes darkness bright.

6. *shadow's . . . show*] Just as from the words "a man's shadow," we could evolve "the shadow's man," so here the shadow's form is the shape that casts the shadow, or in other words, the friend in his proper person as distinguished from his image seen in dreams.

11. *imperfect*] because it is only the shadow of what is perfect, the friend; cf. *Two Gentlemen of Verona*, III. i. 177:—

"What joy is joy if Sylvia be not by?
Unless it be to think that she is by
And feed upon the shadow of perfection?"

13. *nights to see*] Malone proposed *nights to me*, but Steevens, comparing the phrase "fair to see," explained: "all days are gloomy to behold, i.e. look like nights."

XLIV] XLII cont.

1. *dull substance*] Man is, like nature, composed of the four elements, fire, air, earth, water, the dull substance of the flesh being the latter two, whereas "thought" is air in xlv. 3, and, by implication, fire in *Henry V.* Prologue 1: "O for a muse of fire," though there the imagery is from nature as described in the beginning of Ovid's *Metamorphosis*; see note on l. 11. In the next sonnet "fire" = his longing.

2. *Injurious . . . way*] for, as Bacon says, "thought is quick." See *Henry V.* Prologue, 28-31:—

"For 'tis your thoughts that now
must deck our kings,
Carry them here and there: njmp-
ing o'er times,

For then, despite of space, I would be brought,
 From limits far remote, where thou dost stay.
 No matter then although my foot did stand 5
 Upon the farthest earth remov'd from thee;
 For nimble thought can jump both sea and land,
 As soon as think the place where he would be.
 But, ah, thought kills me, that I am not thought,
 To leap large lengths of miles when thou art gone, 10
 But that, so much of earth and water wrought,
 I must attend time's leisure with my moan;
 Receiving nought by elements so slow
 But heavy tears, badges of either's woe.

XLV

The other two, slight air and purging fire,
 Are both with thee, wherever I abide;
 The first my thought, the other my desire,
 These present-absent with swift motion slide.

4. *From*] *To Gildon.* 10. *when*] *where* Beeching conj.
 XLV] 4. *present-absent*] hyphenated by Malone.

Turning the accomplishment of
 many years

Into an hour glass."

4. *where*] to the place where.

9. *thought . . . thought*] The first "thought" is melancholy, the second, as in the passage cited on l. 2, is imagination. So in Matt. vi. 25, "take no thought" translates *μη μεριμνᾶτε*, be not anxious; and in *Julius Cæsar*, II. i. 186, take thought and die = die with sorrow. Schmidt compares "thought-sick," *Hamlet*, III. iv. 51. See also Prof. Case's note on *Antony and Cleopatra*, IV. vi. 35, in this series.

11. *of . . . wrought*] i.e. being so largely composed of these two ponderous elements; cf. *Antony and Cleopatra*, V. ii. 292: "I am air and fire, my other elements I give to baser life" (Steevens); and *Henry V.* III. vii. 23: "He is pure air and fire; and the dull elements of earth and water never appear in him" (Malone).

12. *I . . . moan*] i.e. I must continue in sorrow till Time has leisure to reunite us.

13, 14. *Receiving . . . woe*] Does "either's woe" denote that of earth and water or that of Shakespeare and

his friend? I think the former; earth and water suffer being the constituent elements of the poet who suffers. So Mr. Wyndham: "That is of earth and water, by their weight and moisture"; and Dean Beeching: "Perhaps the salt in the tears represents the contribution of the earth; and so tears are a badge of the woe of both earth and water." But Mr. Tyler interprets: "The 'slow elements' of which the poet's body is composed enable him only to weep. His friend is regarded as being in the like position."

XLV] XLIV cont.

1. *slight*] sc. in texture, often used where we now say "light," but I do not know of any exact parallel: in Latin *tenuis* and *levis* are both used as epithets of *aura* and *ventus*.

1. *purging*] Mr. Tyler writes: "The purifying influence of the 'refiner's fire' is well known. Here, however, the idea would seem to be of swiftness and impetuosity." I think it simply means "pure," free from the base elements it destroys, on the principle that he who feeds fat oxen should himself be fat.

3. *desire*] represented by fire as being hot, *cliv.* 7.

For when these quicker elements are gone 5
 In tender embassy of love to thee,
 My life, being made of four, with two alone
 Sinks down to death, oppress'd with melancholy ;
 Until life's composition be recured
 By those swift messengers return'd from thee, 10
 Who even but now come back again, assured
 Of thy fair health, recounting it to me :
 This told, I joy ; but then no longer glad,
 I send them back again, and straight grow sad.

XLVI

Mine eye and heart are at a mortal war,
 How to divide the conquest of thy sight ;

8. *oppress'd*] *press'd* Capell.

12. *thy*] Malone (Capell MS.); *their* Q.

7. *being . . . four*] See *Twelfth Night*, II. iii. 10: "Does not our life consist of the four elements?"—"Faith, so they say: but I think it rather consists of eating and drinking"; Sir Andrew ignores air and fire.

9. *Until . . . recured*] *i.e.* until by the recovery of air and fire the number of elements is made complete. Recure (*recurare*) and recover (*recuperare*) have certain meanings in common, and recure is sometimes used as an abbreviated form of recover; see *Digby Plays*, ed. Furnivall, p. 80: "& be-cawse he coud not his mony recure [*i.e.* recover] they askyd him for-yewnesse, and he for-yaf in substans."

13, 14. *This . . . sad*] He rejoices at his friend's well-being, but grows sad as he remembers their separation, and his thought and desire return to his friend.

XLVI] A continuation of xxiv. (?) ; cf. Constable, *Diana*, VI. vii. :—

"My Heart mine Eye accuseth of his Death.

Saying, 'His wanton sight bred his unrest':

Mine Eye affirms, 'My Heart's unconstant faith

Hath been his bane, and all his joys repress.'

My heart avows, 'Mine Eye let in the fire

Which burns him with an ever-living light.'

Mine Eye replies, 'My greedy Heart's desire

Let in those floods, which drown him day and night.'

Thus wars my Heart, which Reason doth maintain,

And calls my Eye to combat if he dare.

The whilst my Soul, impatient of disdain,

Wrings from his bondage unto death more near;

Save that my love still holdeth him in hand,

'A kingdom thus divided cannot stand.'

Constable has two other sonnets on heart and eye, I. v. vi.

1. *a mortal war*] deadly combat; the phrase is cited by Malone from Golding's *Ovid*, vii. l. 280.

2. *the conquest of thy sight*] the spoils of war, *viz.* the right to gaze on the picture. By a sort of anticipation this right is called a conquest, because it is the object of the contention between the eye and the heart, though they were not at war when the eye painted the picture and the heart received it; but the thought may be, as Prof. Case suggests, that the eye and the heart together effected "the conquest of thy sight," and that they quarrelled over it afterwards as allies often do.

Mine eye my heart thy picture's sight would bar,
 My heart mine eye the freedom of that right.
 My heart doth plead that thou in him dost lie, 5
 A closet never pierc'd with crystal eyes,
 But the defendant doth that plea deny,
 And says in him thy fair appearance lies.
 To 'cide this title is impanneled
 A quest of thoughts, all tenants to the heart ; 10
 And by their verdict is determined
 The clear eye's moiety and the dear heart's part :
 As thus ; mine eye's due is thine outward part,
 And my heart's right thine inward love of heart.

XLVII

Betwixt mine eye and heart a league is took,
 And each doth good turns now unto the other :
 When that mine eye is famish'd for a look,
 Or heart in love with sighs himself doth smother,
 With my love's picture then my eye doth feast 5
 And to the painted banquet bids my heart ;
 Another time mine eye is my heart's guest
 And in his thoughts of love doth share a part :

3, 8. *thy*] Malone (Capell MS.); *their* Q. 9. '*cide*] Sewell (ed. 2); *side* Q.
 13, 14. *thine* . . . *thine*] Malone (1790); *thy* . . . *thy* Malone (1780), (Capell
 MS.); *their* . . . *their* Q.

XLVII] 1. *took*] *strook* Capell MS.

4. *My* . . . *right*] *i.e.* My heart would deprive my eye of the right of free access to the picture.

6. *A* . . . *eyes*] This gives the reason for refusal: the heart is not open to inspection; cf. xxiv. 13, 14:—

“Yet eyes this cunning want to grace their art,

They draw but what they see,
 know not the ‘heart,’”

another sign of the connection of these sonnets.

8. *And* . . . *lies*] Perhaps a short way of saying that the right of possessing thy fair appearance belongs to him as the mirror which originally received it.

9. '*cide*] decide, determine, Sewell's correction of *side* Q, which Mr. Wyndham explains as “To adjudge this title to one or the other side,” a meaning not found elsewhere.

10. *quest*] inquest or jury; cf. *Richard III.* 1. iv. 189: “What lawful quest have given their verdict up?” (Malone); cf. “crownor's quest,” *Hamlet*, v. i. 24.

12. *moiety*] share or portion, identical in meaning with “part” in this line; cf. “due” and “right,” ll. 13, 14. The older meaning was “half” in accordance with its derivation from the late Latin *medietatem* used in this sense.

XLVII] XLVI *cont.*

1. *took*] usually “made”; but we find “take peace with” in *Henry VIII.* 11. i. 85; and “take truce with,” *Romeo and Juliet*, 111. i. 162.

3. *When* . . . *look*] cf. *Comedy of Errors*, 11. i. 88: “While I at home starve for a merry look” (Malone).

6. *bids*] invites; cf. *Matt.* xxii. 3: “them that were bidden.”

So, either by thy picture or my love,
 Thyself away art present still with me ; 10
 For thou not farther than my thoughts canst move,
 And I am still with them and they with thee ;
 Or, if they sleep, thy picture in my sight
 Awakes my heart to heart's and eye's delight.

XLVIII

How careful was I, when I took my way,
 Each trifle under truest bars to thrust,
 That to my use it might unused stay
 From hands of falsehood, in sure wards of trust !
 But thou, to whom my jewels trifles are, 5
 Most worthy comfort, now my greatest grief,
 Thou, best of dearest and mine only care,
 Art left the prey of every vulgar thief.
 Thee have I not lock'd up in any chest,
 Save where thou art not, though I feel thou art, 10
 Within the gentle closure of my breast,
 From whence at pleasure thou mayst come and part ;
 And even thence thou wilt be stol'n, I fear,
 For truth proves thievish for a prize so dear.

XLIX

Against that time, if ever that time come,
 When I shall see thee frown on my defects,

10. *art*] Malone (Capell MS.); *are* Q.
 MS. *farther*] *further* Hudson.

11. *not*] ed. 1640; *nor* Q; *no* Capell

9. *by . . . love*] So Q, restored by
 Malone. It means by eye or heart, *i.e.*
 by my imagination or by my loving
 thoughts.

10. *Thyself . . . still*] cf. Sidney, ed.
 Grosart, ii. p. 131 :—

"She went, they staid, or rightly
 for to say,

She staid in them, they went in
 thought with her."

13. *thy . . . sight*] See xlv. 8 : "in
 him [the eye] thy fair appearance lies."

XLVIII] An anticipation of estrange-
 ment, and therefore out of place.

2. *Each . . . thrust*] cf. *All's Well*
that Ends Well, II. v. 27 :—

"I have writ my letters, casketed
 my treasure,
 Given orders for our horses."

6. *now . . . grief*] because absent.

8. *vulgar*] common; cf. *Hamlet*, I. ii.
 99 : "as common as any the most vul-
 gar thing to sense."

11. *closure*] enclosure; cf. *Richard*
III. III. iii. 11 : "Within the guilty
 closure of thy walls" (Steevens);
Venus and Adonis, 782 : "Into the
 quiet closure of my breast" (Boswell).

12. *part*] depart; cf. "let them have
 pay, and part" in *2 Henry IV.* IV. ii. 70.

14. *truth*] honesty itself; C. ap. Ma-
 lone; cf. *Venus and Adonis*, 724 : "Rich
 preys make true men thieves." Per-
 haps a complimentary allusion to the
 woman "twice forsworn," clii. 2.

XLIX] cf. lxxxviii.

2. *defects*] deficiencies, want of good
 qualities.

When as thy love hath cast his utmost sum,
 Call'd to that audit by advis'd respects;
 Against that time when thou shalt strangely pass, 5
 And scarcely greet me with that sun, thine eye,
 When love, converted from the thing it was,
 Shall reasons find of settled gravity;
 Against that time do I ensconce me here
 Within the knowledge of mine own desert, 10
 And this my hand against myself uprear,
 To guard the lawful reasons on thy part:
 To leave poor me thou hast the strength of laws,
 Since why to love I can allege no cause.

10. *desert*] Gildon; *desart* Q.

3. *cast . . . sum*] A metaphor from closing accounts on a dissolution of partnership; cast = reckoned; utmost = last; advised respects = a deliberate consideration of our respective circumstances.

5. *strangely*] as if you did not know me; cf. *Troilus and Cressida*, III. iii. 39:—

"Please it our general to pass
 strangely by him,
 As if he were forgot: and, princes
 all,
 Lay negligent and loose regard
 upon him."

6. *that sun, thine eye*] cf. *Measure for Measure*, IV. i. 4:—

"And those eyes, the break of
 day,
 Lights that do mislead the morn."

7. *converted*] turned, changed.

8. *reasons*] sc. for so converting; cf. the use of "reasons" in *Julius Caesar*, III. ii. 219:—

"They are wise and honourable,
 And will, no doubt, with reasons
 answer you."

Steevens compares *Julius Caesar*, IV. ii. 21:—

"When love begins to sicken and
 decay,
 It useth an enforced ceremony."

9. *ensconce*] Perhaps, hide, shelter, as in *Comedy of Errors*, II. ii. 38; and *Merry Wives of Windsor*, III. iii. 96. Malone explains: "I fortify myself. A sconce was a species of fortifica-

tion"; it was also a helmet which hid the face, but Malone's explanation may gain support from *lxiii. 9*:—

"For such a time do I now fortify
 Against confounding age's cruel
 knife."

Prof. Case says: "Two metaphors are perhaps confused:—

"(1) I shelter myself in the fortress 'knowledge of my own demerit' and there defend against rebellious feelings, the lawful reasons on your side. (They will be in the fortress, under the protection of his judgment, to which they appeal).

"(2) I fortify myself to bear that time by the knowledge of my own demerit, and give evidence of this against myself in support of your lawful procedure."

10. *desert*] absence of merit; cf. *Richard III.* III. vii. 154:—

"my desert

Unmeritable shuns your high request."

11. *hand . . . uprear*] Dean Beeching says, "as a witness in a court of law," which is perhaps better than to take it as a metaphor from fighting, comparing *lxxxix. 13*:—

"For thee, against myself, I'll vow
 debate."

11-14. *And . . . cause*] I take your part against myself by admitting that you have a legal right to disown me, since I can show no cause why you should love me.

L

How heavy do I journey on the way,
 When what I seek, my weary travel's end,
 Doth teach that ease and that repose to say,
 "Thus far the miles are measur'd from thy friend!"
 The beast that bears me, tired with my woe, 5
 Plods dully on, to bear that weight in me,
 As if by some instinct the wretch did know
 His rider lov'd not speed, being made from thee:
 The bloody spur cannot provoke him on
 That sometimes anger thrusts into his hide; 10
 Which heavily he answers with a groan,
 More sharp to me than spurring to his side;
 For that same groan doth put this in my mind;
 My grief lies onward, and my joy behind.

LI

Thus can my love excuse the slow offence
 Of my dull bearer when from thee I speed:
 From where thou art why should I haste me thence?
 Till I return, of posting is no need.
 O, what excuse will my poor beast then find, 5
 When swift extremity can seem but slow?
 Then should I spur, though mounted on the wind,

L] 4. *Thus . . . friend*] Marked as a quotation first by Malone. 6. *dully*] ed. 1640; *duly* Q.

L] XLV *cont.*

4. *Thus . . . friend*] cf. xxviii. 8: "How far I toil, still farther off from thee."

6. *dully*] The emendation is due to Malone who cites "dull bearer," li. 2. Q has *duly*. Prof. Case compares *Antony and Cleopatra*, iv. xv. 33:—

"How heavy weighs my lord!
 Our strength is all gone into heaviness,
 That makes the weight."

6. *to . . . me*] Explanatory of "dully," and meaning, "at bearing" or "because he bears, that weight," viz. my woe, l. 5.

8. *being . . . thee*] since it is made from thee; the faster he goes the further he carries me from you.

LI] L *cont.*

1. *slow offence*] offence which consists in slowness (Beeching).

6. *swift extremity*] extreme swiftmess; cf. lxxvii. 7, where "shady stealth" = stealing shade; and lv. 9, "all-oblivious enmity" = oblivion which hates (*i.e.* treats as an enemy, destroys) everything.

7. *Then . . . wind*] Malone compares *Macbeth*, i. vii. 23:—

"And pity, like a naked new-born babe,
 Striding the blast, or Heaven's cherubim hors'd
 Upon the sightless couriers of the air";

The Tempest, i. ii. 254: "To run upon the sharp wind of the north"; 2 *Henry IV.* Ind. 4: "Making the wind my posthorse"; *Cymbeline*, iii. iv. 38:—
 "whose breath
 Rides on the posting winds."

In winged speed no motion shall I know :
 Then can no horse with my desire keep pace ;
 Therefore desire, of perfect'st love being made,
 Shall neigh—no dull flesh—in his fiery race ;
 But love, for love, thus shall excuse my jade ;
 Since from thee going he went wilful-slow,
 Towards thee I'll run and give him leave to go.

10

LII

So am I as the rich, whose blessed key
 Can bring him to his sweet up-locked treasure,
 The which he will not every hour survey,
 For blunting the fine point of seldom pleasure.

10. *perfect'st*] Dyce; *perfects* Q; *perfect* Gildon. 11. *neigh—no dull flesh—*
neigh (no dull flesh) Malone; *naigh noe dull flesh* Q; *neigh to dull flesh* Malone
 conj.; *neigh, no dull flesh* Dowden. 13. *wilful-slow*] hyphenated by Malone.
 LII] 4. *fine*] *fair* Ewing.

8. *In . . . know*] Though I were flying, my impatience would make me think I was standing still.

11. *Shall . . . race*] Shall neigh in exultation as it runs with the speed of fire, for it is fire not flesh, *i.e.* not earth and water, see *xliv.*, *xlv.* Such allusions to the four elements are common before and after the time of the Sonnets, *e.g.* Sidney, ed. Grosart, *ii.* p. 139:—

"Who nothing earthly, but of fire and aire,
 Though with soft leggs did runne as fast as he";

and Beaumont and Fletcher, *A Wife for a Moneth*, v. i. (Cam. v. p. 68):—

"Where lyon-like I saw him show his valour,
 And as he had been made of compleat vertue,
 Spirit and fire, no dregs of dull earth in him."

See also Blundeville's description (cited in *Shakespeare's England*, *ii.* p. 411): "A horse is coloured as he is complexioned . . . and he is complexioned according as he doth participate more or less of any of the four elements. If the earth predominates, he is melancholy, heavy, and faint-hearted and his colour is black, russet, a bright or dark dun. If he has more of the water, he is phlegmatic. . . . If of the air, he is sanguine, pleasant, nimble. . . . If of the

fire, he is choleric, therefore light, hot and fiery, a stirrer." Mr. Wyndham reads, "Shall neigh, no dull flesh in his fiery race," saying "A race of colts was a sporting term of the time (Madden)—akin to our 'bevy' of quails, 'wisp' of snipe," etc. See note in this series on *Merchant of Venice*, v. 72. Here I think it means "running or career," as in Sidney, *Astrophel and Stella*, lxxx. 12: "And no spur can his resty race renew."

12. *But love, for love*, etc.] For the love shown by my horse in going slowly away from you, I shall in my love of you forgive him for returning slowly, but I shall hasten on before him.

14. *go*] walk; cf. *The Tempest*, *iii.* ii. 22: "We'll not run, Monsieur Monster"—"Nor go neither" (Dowden); *Two Gentlemen of Verona*, *iii.* i. 388: "Thou must run to him, for thou hast staid so long that going will scarce serve the turn"; *Arte of English Poetry*: "A foote . . . serveth to three purposes . . . to go, to runne, and to stand still . . . sometimes swift, sometimes slow . . . or peradventure steady" (Wyndham).

LII] Perhaps a continuation of *xlviii.*

4. *For blunting*] lest it should blunt; cf. Daniel, *Sonnet* xiii. 9: "Yet her hard rock, firm fixt for aye removing"; *i.e.* that it should never be moved.

Therefore are feasts so solemn and so rare, 5
 Since, seldom coming, in the long year set,
 Like stones of worth they thinly placed are,
 Or captain jewels in the carcanet.
 So is the time that keeps you as my chest,
 Or as the wardrobe which the robe doth hide, 10
 To make some special instant special blest,
 By new unfolding his imprison'd pride.
 Blessed are you, whose worthiness gives scope,
 Being had, to triumph, being lack'd, to hope.

. LIII

What is your substance, whereof are you made,
 That millions of strange shadows on you tend?
 Since every one hath, every one, one shade,
 And you, but one, can every shadow lend.

5. *feasts*] the four festivals of the year (Steevens).

6. *seldom coming*] Malone compares 1 *Henry IV.* i. ii. 230 :—

"If all the year were playing holidays

To sport would be as tedious as to work ;

But when they seldom come, they wish'd for come ;

And nothing pleaseth but rare accidents."

1b. III. ii. 58 :—

"my state

Seldom, but sumptuous, shew'd like a feast,

And won by rareness such solemnity."

8. *captain*] principal; *New Eng. Dict.* gives from Stapleton, "A manifest and Captaine Untrueth," and from Mulcaster, "sound sleeper, the captaine cause of good digestion" (cited by Beeching).

8. *carcanet*] necklace or collar of jewels; see *Comedy of Errors*, III. i.

4. It occurs in Moore's *Lalla Rookh*, and in Tennyson's *Last Tournament*, l. 6.

10. *robe*] cf. 1 *Henry IV.*, III. ii. 56 :—

"Then did I keep my person fresh and new ;

My presence like a robe pontifical,
 Ne'er seen but wonder'd at."

(Steevens).

13, 14. *whose . . . hope*] "scope" is used in the sense of field of action,

opportunity, cf. *Measure for Measure*, i. i. 65 ; and the meaning of the clause = whose goodness is so great that I can take delight in your presence, and in your absence hope for your return.

LIII] Compare the finer sonnet, cvi.

1. *What is your substance*] perhaps implying that it is divine, you are the *idea* of which your shadows are *εἰδωλα*, Platonism is often introduced by poets into strange surroundings, as if in revenge; e.g. Morris, *Sigurd* :—

"All things I have told you of wisdom are but broken images

Of her hosts that abide in the heavens, and her light that All-father sees."

2. *That . . . tend*] The sonnet is based on a pun : shadow (shade l. 3) is (1) the silhouette formed by a body that intercepts the sun's rays ; (2) a picture, reflection, or symbol. "Tend" means attend, follow as a servant, and is strictly appropriate to "shadow" only in the first sense, though shadows is here used in the second ; cf. the use of the word "lines" in xvi. 9, to bridge over the chasm that separates painting from a genealogical tree.

3, 4. *Since . . . lend*] All men have one shadow each, in the first sense ; you being only one can yet cast many shadows, in the second sense ; for everything good and beautiful is either a representation of you or a symbol of your merits.

Describe Adonis, and the counterfeit 5
 Is poorly imitated after you ;
 On Helen's cheek all art of beauty set,
 And you in Grecian tires are painted new :
 Speak of the spring and foison of the year,
 The one doth shadow of your beauty show, 10
 The other as your bounty doth appear ;
 And you in every blessed shape we know.
 In all external grace you have some part,
 But you like none, none you, for constant heart.

LIV

O, how much more doth beauty beauteous seem
 By that sweet ornament which truth doth give!
 The rose looks fair, but fairer we it deem
 For that sweet odour which doth in it live.
 The canker-blooms have full as deep a dye 5
 As the perfumed tincture of the roses,

5. *counterfeit*] replica, hence picture, or, as here, description.

6. *poorly imitated*] not so beautiful.

7. *set*] With this use of the imperative cf. lxxxix. 1, 3. The meaning seems to be—if to Helen's loveliness were added all the charms that the art of beauty (whatever that may be) can compass, she would then be an image of yourself in foreign clothes. Without addition to her native beauty she would only be a bad likeness, like Adonis.

8. *tires*] Perhaps a misprint for "tire" = "attire." Tires are usually head-dresses, but the word seems here used for robes. See Prof. Case's note in this series on *Antony and Cleopatra*, II. v. 22 :—

"Then put my tires and mantles on him, whilst

I wore his sword Philippan."

New Eng. Dict. cites in this sense Drayton, *Polyolbion*, xii. 3-18 :—

"Forests far and near

Oft grutch at her estate ; her flourishing to see,

Of all their stately tyres disrobed when they bee."

9. *foison*] abundance (of harvest) ; Cotgrave has "Foison : f. Store, plenty, abundance, great fulnesse, enough."

11. *bounty*] Malone aptly cites *Antony and Cleopatra*, v. ii. 86 :—

"For his bounty
 There was no winter in't: an
 autumn 'twas,
 That grew the more by reaping."

LIV] LIII cont.

2. *truth*] constancy ; see liii. 14.

5, 6. *The . . . roses*] the canker = dog-rose, *rosa canina*, varies from white to dark red, but is here used only of some red and scentless wild rose, just as "rose" is used only for "the deep blushe Damaske Rose" or "the great double Damaske Province or Holland Rose," which, Parkinson tells us, were the best for distilling ; and not for the scentless English white Rose, or for the partly coloured Rose called of some Yorke and Lancaster. Malone compares *Much Ado About Nothing*, I. iii. '28 : "I had rather be a canker in a hedge than a rose in his grace" ; see also *1 Henry IV.* I. iii. 176 :—

"To put down Richard, that sweet
 lovely rose,
 And plant this thorn, this canker,
 Bolingbroke."

Steevens has a characteristic comment : "Shakespeare had not yet begun to observe the productions of nature with accuracy, or his eyes would have convinced him that the cynorhodon is by no means of as deep a colour as the rose. But what has truth or nature to do with Sonnets ?"

Hang on such thorns; and play as wantonly
 When summer's breath their masked buds discloses :
 But, for their virtue only is their show,
 They live unwoo'd and unrespected fade ; 10
 Die to themselves. Sweet roses do not so ;
 Of their sweet deaths are sweetest odours made :
 And so of you, beauteous and lovely youth,
 When that shall vade, by verse distills your truth.

LV

Not marble, nor the gilded monuments
 Of princes, shall outlive this powerful rhyme ;
 But you shall shine more bright in these contents
 Than unswept stone, besmear'd with sluttish time.

14. *vade*] Q ; *fade* Gildon. *by*] my Malone (Capell MS.).

LV] 1. *monuments*] Malone ; *monument* Q. 4. *unswept*] in *swept* Stengel.

8. *masked buds discloses*] discloses = uncloses, opens ; cf. *Hamlet*, 1. iii. 36-40 :—

"The chariest maid is prodigal enough

If she unmask her beauties to the moon ;

Virtue itself 'scapes not calumnious strokes :

The canker galls the infants of the spring,

Too oft before their buttons be disclosed."

(Malone) ; *Love's Labour's Lost*, v. ii. 295 :—

"Fair ladies mask'd are roses in their bud ;

Dismask'd, their damask sweet commixture shown,

Are angels vailing clouds, or roses blown."

9. *But . . . show*] But since their only merit is their beauty. For "for" = because, cf. *Troilus and Cressida*, v. iii. 21 :—

"Oh, it is as lawful,

For we would give much, to use violent thefts."

10. *unrespected*] unlook'd on (vii. 14), hence, neglected.

11. *to themselves*] i.e. without profit to others ; cf. v. 9-14.

12. *sweet deaths*] Perhaps it were to inquire too curiously to ask whether this means "dead sweets" as "swift extremity" means "extreme speed" ; or whether "deaths" may be used lightly for the ghosts of the flowers ;

see Wülckner's Wright's *gloss*. 1. p. 447b : "manes = deadas, deadgodas" : or for their corpses, "death" being commonly used for death's head, and skeleton.

14. *that*] your beauty, l. 1.

14. *vade*] now usually explained as a variant of "fade," see *New Eng. Dict. sub voc. fade* ; but in some places it seems used as if it meant depart and was borrowed from or confused with Lat. *vadere*, to go. Spenser rimes it to fade, *Faerie Queene*, v. ii. xl.

14. *by verse*] Malone may be right in changing *by* to *my*.

LV] *Envoy* to xliii., lv. (C. A. Brown).

1. 2. *Not . . . rhyme*] cf. *Hor. Od.* iii. xxx. 1, 2 :—

"Exegi monumentum aere perennius

Regaliq[ue] situ pyramidum altius."

(Malone). This and the lines from Ovid, cited on l. 5, were quoted by Meres in his *Palladis Tamia*, 1598, of the works of Shakespeare and some other English poets ; see Prof. Gregory Smith's *Elizabethan Critical Essays*, ii. 318.

3. *contents*] i.e. what is contained in my poems written in praise of you ; see note on i. 11 ; and *Merchant of Venice*, iii. ii. 246 : "There are some shrewd contents in yon same paper" ; and *ib.* iii. ii. 131, where a scroll is called a continent.

4. *Than unswept stone*] i.e. than in unswept stone, "in" being understood from "in these contents" ; my *verse*

When wasteful war shall statues overturn, 5
 And broils root out the work of masonry,
 Nor Mars his sword nor war's quick fire shall burn
 The living record of your memory.
 'Gainst death and all-oblivious enmity
 Shall you pace forth; your praise shall still find room 10
 Even in the eyes of all posterity
 That wear this world out to the ending doom.
 So, till the judgement that yourself arise,
 You live in this, and dwell in lovers' eyes.

LVI

Sweet love, renew thy force; be it not said
 Thy edge should blunter be than appetite,
 Which but to-day by feeding is allay'd,
 To-morrow sharpen'd in his former might: 5
 So, love, be thou; although to-day thou fill
 Thy hungry eyes even till they wink with fulness,
 To-morrow see again, and do not kill
 The spirit of love with a perpetual dulness.

9. *all-oblivious*] hyphened by Malone.

will be a better memorial than the inscription on your tomb. It a change is to be made, I would rather read *Than on wept stone*, where *wept* = bewept, than with Stengel, *Than in swept stone*.

5-8. *When . . . memory*] cf. Ovid, *Met.* xv:—

"Iamque opus exegi, quod nec Iovis ira nec ignes,

Nec poterit ferrum, nec edax abolere uetustas."

(Malone).

9. *all-oblivious enmity*] i.e. injurious oblivion; cf. note on "swift extremity," li. 6.

12. *wear this world out*] out-wear, i.e. out-last, this world. Cf. *King Lear*, v. iii. 17-19:—

"and we'll wear out,

In a wall'd prison, packs and sects of great ones,

That ebb and flow by the moon."

13. *till . . . arise*] "till the decree of the judgment day that you arise from the dead" (Dowden). It may be better to take "that" as equivalent to when (Beeching); see Abbott's *Shakespeare's Grammar*, who cites for the

meaning "at which time, when," Gen. ii. 17: "In the day that thou eatest thereof"; Spenser, *Faerie Queene*, i. v. 19:—

"So wept Duessa until eventyde

That shining lamps in Jove's high course were lit";

also *Midsummer Night's Dream*, iv. i. 140, and v. i. 387. The tone of the sonnet is against the easy change of to judgment for the judgment.

LVI] Perhaps a plea for the renewal of friendly intimacy.

6. *wink*] close; see xliii. i. Such a lethargy of satiety is described in *Antony and Cleopatra*, ii. i. 24-27:—

"Epicurean cooks

Sharpen with cloyless sauce his appetite;

That sleep and feeding may pro-
 rogue his honour

Even till a Lethe'd dulness."

8. *dulness*] Prof. Dowden says: "Taken in connection with 'wink' meaning sleep, *dulness* seems to mean *drowsiness*, as when Prospero says of Miranda's slumber (*The Tempest*, i. ii. 185): "'Tis a good dulness"; see also citation in previous note.

Let this sad interim like the ocean be
 Which parts the shore, where two contracted new 10
 Come daily to the banks, that, when they see
 Return of love, more blest may be the view;
 Or call it winter, which, being full of care,
 Makes summer's welcome thrice more wish'd, more
 rare.

LVII

Being your slave, what should I do but tend
 Upon the hours and times of your desire?
 I have no precious time at all to spend,
 Nor services to do, till you require.
 Nor dare I chide the world-without-end hour 5
 Whilst I, my sovereign, watch the clock for you,
 Nor think the bitterness of absence sour
 When you have bid your servant once adieu;
 Nor dare I question with my jealous thought
 Where you may be, or your affairs suppose, 10
 But, like a sad slave, stay and think of nought
 Save, where you are how happy you make those.
 So true a fool is love that in your will,
 Though you do any thing, he thinks no ill.

9. *interim*] *Intrim* (in italics) Q.

Capell MS.); *As* Q; *Ah!* Anon. conj.; *Else* Palgrave (Anon. conj.).

LVII] 5. *world-without-end*] Ewing (Capell MS.); no hyphens in Q. 13.
will] *Will* Q; "*Will*" Massey conj.

9. *sad interim*] period of estrangement, or possibly of absence.

10. *contracted new*] lately betrothed; see i. 5.

11. *banks*] shores; cf. 2 *Henry VI.* III. ii. 83:—

"Was I for this nigh wrecked upon
 the sea,
 And twice by awkward wind from
 England's bank
 Drove back again unto my native
 clime?"

So "sea-banks" in *Merchant of Venice*, v. i. 11; cf. *Othello*, iv. i. 138.

LVII] Reproach in the form of excuse. Perhaps this sonnet should follow the next; lviii. says: A god made me your slave, and lvii. goes on—Being your slave, etc.

5. *world-without-end*] the tedious hour that seems as if it would never

13. *Or*] Malone (Tyrwhitt conj. and

ii. 799:—

"a time, methinks, too short
 To make a world without end bargain in."

i.e. an everlasting bargain (Malone).

13. *in your will*] Prof. Dowden writes: "the Quarto has Will (capital W, but not italics). If a play on words is intended, it must be 'Love in your Will (*i.e.* your Will Shakespeare) can think no evil of you, do what you please'; and also 'Love can discover no evil in your will.'" It would be possible to understand "will" as wilfulness, perversity, whether we take it with "do" or with "thinks," *i.e.* "though you do anything in your perversity," or "sees no harm in your perversity"; cf. cxxi. 8: "which in their wills count bad what I think good."

LVIII

That god forbid that made me first your slave,
I should in thought control your times of pleasure,
Or at your hand the account of hours to crave,
Being your vassal, bound to stay your leisure!

O, let me suffer, being at your beck, 5
The imprison'd absence of your liberty;

And patience, tame to sufferance, bide each check,
Without accusing you of injury.

Be where you list, your charter is so strong
That you yourself may privilege your time: 10

Do what you will; to you it doth belong

Yourself to pardon of self-doing crime.

I am to wait, though waiting so be hell,
Not blame your pleasure, be it ill or well.

10. 11. *time: Do*] Malone; *time To Q*.

LVIII] LVII *cont.* (?) A complaint in the form of an assertion that he has no right to complain.

1. *That*] The Temple ed. silently substitutes *What*.

5. *beck*] summons; cf. *Taming of the Shrew*, Ind. ii. 36: "Each in his office ready at thy beck"; "beck and call" is still used, but the more common phrase was "at your commandment."

6. *The . . . liberty*] It has been disputed that Elizabethan English ever uses the passive participle for the active, but the fact remains that the passive was sometimes used where the active would give a good sense and would be used now. Here certainly "absence" is not the prisoner but the gaoler. I am imprisoned, *i.e.* kept apart from you, this is due to your absence from me, and your absence is the result of your liberty to go where you will unrestrained by the obligations of friendship.

7. *tame to sufferance*] sufferance has in Shakespeare the two meanings, (1) endurance or patience, (2) suffering, pain. The sense here may be either tame to the extent of enduring anything, or tame in respect to grief, *i.e.* not resenting the pain you cause me. The former seems preferable.

7. *bide each check*] submit to every rebuke.

8. *injury*] perhaps insult, as often.

9. *charter*] license and liberty; cf. lxxxvii. 3. Charter, strictly a writing conveying special powers and privileges, is loosely used of any freedom of action; see *As You Like It*, II. vii. 48:—

"I must have liberty
Withal, as large a charter as the
wind,

To blow on whom I please";
Coriolanus, I. ix. 14:—

"My mother,
Who has a charter to extol her
blood."

11. *Do*] I accept Malone's emendation of *To* (*Q*) on these grounds: (1) there are clearly two liberties permitted to the friend, liberty of place, and liberty of action. "Be where you list" permits only the former. "Do what you will" is needed to permit the latter; (2) the rhythm of "Do what you will" exactly balances that of "Be where you list." (3) the contrast between Shakespeare's position and his friend's is more clearly marked with "Do"; see lvii. 3, 4:—

"I have no precious time at all to
spend,

Nor services to do till you re-
quire."

i.e. he himself has not liberty to be where he lists or to do what he will.

12. *self-doing*] which you do yourself; equivalent to "self-done."

LIX

If there be nothing new, but that which is
 Hath been before, how are our brains beguil'd,
 Which, labouring for invention, bear amiss
 The second burthen of a former child !
 O, that record could with a backward look, 5
 Even of five hundred courses of the sun,
 Show me your image in some antique book,
 Since mind at first in character was done.
 That I might see what the old world could say
 To this composed wonder of your frame ; 10
 Whether we are mended, or whe'r better they,

1. *there*] ed. 1640; *their* Q. 1, 2. *is Hath*] Gildon; *is, Hath* Q. 6.
hundred] Gildon; *hundreth* Q. 11. *we are*] *we're* Hudson. or *whe'r*]
 Malone (Capell MS.); or *where* Q; or *whether* Globe Edd.

LIX] Out of place; cf. cvi.

1-4. *If . . . child*] See Ecclesiastes, i. 9, 10; Hopton, *Concordancie of Yeares*, pp. 36, 37: "The Chrystalline Heaven is also a cleare substance . . . accomplishing a full revolution in 36,000 yeares, but according to Alphonsus, in 49,000 yeares. [Different numbers are given by others e.g., Macrobius, 15,000; see commentators on *De Som. Scip.* ii. xi.]. . . This revolution of some is called *Magnus Annus Platonis*, because when it was compleat he thought all things should return to the estate they were at first"; cf. Chaucer, *Boethius*, iii. *Met.* xi.: "And yif so be that the Muse and the doctrine of Plato singeth sooth, al that every wight lerneth, he ne doth no-thing elles thanne but recordeth [*i.e.* remembers], as men recorden thinges that ben foryeten" [*i.e.* forgotten].

3, 4. *Which . . . child*] Which striving to create something new fail of their object and only reproduce what was in existence long ago. "Labouring," meaning also *parturiens*, may have suggested the metaphor in l. 4.

5. *record*] Usually explained as "history," but the words "with a backward look" suggest something less impersonal than even history personified, *viz.* the recording faculty, memory; compare the use of the verb in the extract from Chaucer above, and *Troilus and Cresida*, i. iii. 14:—

"Sith every action that hath gone before,

Whereof we have record,"

where the context shows that Agamemnon is appealing not to history but to his generals' recollection of the previous seven years. In *Twelfth Night*, v. i. 253: "O that record is lively in my soul," record also means memory but with a difference, not the mind that remembers but the remembered thing. The text means, I believe, "O that I could look back in memory on some description of you, made as it were in a previous incarnation"—of course an impossible wish, based on the hypothesis that history repeats itself at the end of a cycle. For the accent on record compare the quotation from *Twelfth Night* above, and *Richard III.* iv. iv. 28.

6. *hundred*] thousand (Stengel); 500 may be intended to refer roughly to the dawn of literature in England. See the same subject treated in cvi.

8. *Since . . . done*] Since thought was first expressed in writing. For "character" see *Measure for Measure*, iv. ii. 208.

11. *Whether we are*] Hudson read *whether we're*; *whe'r we are* would be better.

11. *whe'r*] So Malone, for *where* Q, a form of *whether* which occurs also in *Venus and Adonis*, l. 304, and should perhaps be read also in l. 493. See

Or whether revolution be the same.

O, sure I am, the wits of former days

To subjects worse have given admiring praise.

LX

Like as the waves make towards the pebbled shore,

So do our minutes hasten to their end ;

Each changing place with that which goes before,

In sequent toil all forwards do contend.

Nativity, once in the main of light,

5

Crawls to maturity, wherewith being crown'd,

Crooked eclipses 'gainst his glory fight,

And Time that gave doth now his gift confound.

Time doth transfix the flourish set on youth

King John, II. i. 167 (F 1): "Now shame upon you where she does or no"; and Gower, *Confessio Amantis*, i. 1811:—

"He mot on of tuo thinges chese,
Wher he wol have hire such on
nyht,

Or elles upon daies lyht."

Prof. Case adds Jonson, *Epigrams*, xcvi.: "Who shall doubt, Donne, where I a poet be."

12. *whether . . . same*] *i.e.* whether the new cycle is exactly the same as the old, and therefore my description of you is identical with your image in some antique book.

13. *wits*] men of genius; so Holland's Pliny tells us (II. xiii.) that certain discoveries in regard to eclipses were made "by the *wittie* calculation of Hipparchus."

LX] LIX *cont.*

1-4. *Like . . . contend*] See Golding's Ovid's *Metamorphoses*, xv. 199-203:—

"The tyme itself continually is fleeting like a brooke.

For neyther brooke nor lyghtsomme
tyme can tarrye still. But looke
As every wave dryves other forth,
and that that commes behynd
Bothe thrusteth and is thrust itself.

Even so the tymes by kynd
Doo fly and follow bothe at once,
and evermore renew."

4. *In sequent toil*] toiling one after another; cf. "a dozen sequent messengers," in *Othello*, I. ii. 41.

5. *Nativity . . . light*] *i.e.* as soon

as it reaches the world of light; the sense of "main" is here immensity rather than power, the original meaning; Malone compares *Merchant of Venice*, v. 97:—

"Empties itself as doth an inland
brook

Into the main of waters."

Prof. Dowden says: "The entrance of a child into the world at birth is an entrance into the main or ocean of light"; the image is suggested by l. 1, where our minutes are compared to waves.

6. *Crawls to maturity*] The comparison of life to the sun's course for a natural day is less definite here than in Sonnet vii. or in Herrick's "Gather ye roses."

7. *Crooked*] malignant or thwarting; see *Two Gentlemen of Verona*, IV. i. 22: "If crooked fortune had not thwarted me"; and *Henry VIII.* v. iii. 44: "Envy and crooked malice," but the word may be due to the curved shadow of an eclipse, though "eclipses" is probably, as Dean Beeching says, used vaguely of any sort of obscurity; cf. xxxv. 3, "clouds and eclipses."

8. *confound*] destroy, as in *Macbeth*, IV. i. 54: "Confound and swallow navigation up"; and *Antony and Cleopatra*, III. ii. 58: "What willingly he did confound he wail'd," *i.e.* what he deliberately destroyed.

9. *Time . . . youth*] *i.e.* Time with his dart (cf. "age's cruel knife," lxxiii. 10) kills the beauty of youth. With "flourish" = painting, *i.e.* bloom,

And delves the parallels in beauty's brow, 10
 Feeds on the rarities of nature's truth,
 And nothing stands but for his scythe to mow :
 And yet to times in hope my verse shall stand,
 Praising thy worth, despite his cruel hand.

LXI

Is it thy will thy image should keep open
 My heavy eyelids to the weary night ?
 Dost thou desire my slumbers should be broken,
 While shadows like to thee do mock my sight ?
 Is it thy spirit that thou send'st from thee 5
 So far from home into my deeds to pry,
 To find out shames and idle hours in me,
 The scope and tenour of thy jealousy ?
 O, no ! thy love, though much, is not so great :
 It is my love that keeps mine eye awake ; 10

13. *times in hope*] *times in hope*, Q; *Times, in hope*, Sewell, ed. 2; *time's rebuke* Anon. conj.; *Time's wanhope* Fleay conj.; *Time's own hour* Bulloch conj.

LXI.] 8. *tenour*] Malone (Capell MS.); *tenure* Q.

Malone compares *Twelfth Night*, III. iv. 404 :—

"The beauteous evil
 Are empty trunks o'erflourish'd
 by the devil."

10. *delves*] cf. "that bald sexton Time," in *King John*, III. i. 324; and *Richard II.* I. iii. 229: "Thou canst help time to furrow me with age"; but the metaphors in this and many other sonnets cross and mingle.

10. *parallels*] The word is used without an epithet both of lines of latitude and longitude and of communication trenches in the field, see *New Eng. Dict. sub voce*; the reference here is probably to the latter, cf. Sonnet ii. 3: "And dig deep trenches in thy beauty's field," but Malvolio's wrinkles are compared to the lines on the new map with the augmentation of the Indies, though there the contour of the land may be included with the suggestion of irregularity of outline. Here the meaning is rows of lines, as when Coleridge (*Biog. Lit.* x.) compared a furrowed face to a man "looking at him through a used gridiron."

13. *times in hope*] future times (Dowden).

LXI] Perhaps a continuation of xliii.; cf. xxvii.

1, 3. *open . . . broken*] For other imperfect rimes, see xxvi. 13, 14; xlii. 5, 7.

4. *While . . . sight*] This line recalls Marlowe, *Dido*, i., where Aeneas complains :—

"Stay, gentle Venus, fly not from thy son!

Too cruel, why wilt thou forsake me thus,

Or, in these shades deceiv'st mine eyes so oft?"

which is a reminiscence of Vergil, *Æn.*, i. 407, 408 :—

"Quid natum totiens, crudelis tu quoque, falsis

Ludis imaginibus?"

7. *idle hours*] Prof. Dowden compares the dedication of *Venus and Adonis*: "I . . . vowe to take advantage of all idle hours, till I have honoured you with some graver labour." "Shames and idle hours" is a hendiadys, the meaning being: "to see how badly I spend my spare time."

8. *The . . . jealousy*] the aim and purport of your suspicion.

Mine own true love that doth my rest defeat,
 To play the watchman ever for thy sake :
 For thee watch I whilst thou doth wake elsewhere,
 From me far off, with others all too near.

LXII

Sin of self-love possesseth all mine eye
 And all my soul and all my every part ;
 And for this sin there is no remedy,
 It is so grounded inward in my heart.
 Methinks no face so gracious is as mine, 5
 No shape so true, no truth of such account ;
 And for myself mine own worth do define,
 As I all other in all worths surmount.
 But when my glass shows me myself indeed,
 Beated and chopp'd with tann'd antiquity, 10

7. *for . . . do*] *for . . . so* S. Walker conj.; *so . . . do* Hudson (Lettsom conj.); *I . . . so* Beeching conj.

8. *As I all*] *I do all* Capell MS.

10. *Beated*] *Bated* Malone; *Blasted* Steevens conj.; *Beaten* Collier conj. *chopp'd*] *chopt* Q; *chapp'd* Dyce.

11. *defeat*] destroy; the original sense was to unmake or undo. Prof. Dowden compares *Othello*, iv. ii. 160: "And his unkindness may defeat my life."

12. *play the watchman*] keep awake, a metaphor from the stage.

14. *From . . . near*] cf. cxliv. 11, 12. LXII] A compliment in the form of a confession of vanity.

4. *grounded . . . heart*] From the Prayer-Book phrase, "grafted inwardly in our hearts."

5. *gracious*] full of charm, attractive; *New Eng. Dict.* cites Greene, *Friar Bacon*, ix. 174: "Gracious as the morning star of heaven," and Evelyn, *Mem.* iii. 45: "His person is not very gracious, the small-pox having put out one of his eyes."

7. *And . . . define*] The line runs as if "Methinks" l. 5 had been "I think"; but besides the absence of a subject for "do," the words "for myself" are far from clear. To the conjectures already made I would add:—

"And, for myself mine own worth to define,

I do all other in all worths surmount."

meaning, "if I am to be taken at my own valuation," i.e. I would read *to* for

do as in lviii. Malone reads *Do* for *To*, and accept in the next line the reading of the Capell MS. A good sense is given by Dean Beeching's conjecture—"And I myself my own worth so define" with which no correction is needed in the next line; "but it is," he says, "simpler to understand the omission of the personal pronoun understood from 'methinks'; 'I for myself, mine own worth do define, as though,' etc." Prof. Dowden asks, does "for myself" mean "for my own satisfaction"? Prof. Case says: "Perhaps it is only raising new clouds of dust to point out that if 'for myself' be taken = instead of myself, as in l. 13, we could understand as follows: 'And in place of defining myself, I define the worth in which I do actually surpass,' etc. He states what he has at first done *unconsciously* in the light of the knowledge acquired as expressed in l. 13."

8. *As*] In such a way that (Dowden). As though (Beeching). The nearest modern idiom needs a change of construction—"As surmounting in every way the worth of others."

8. *other*] the old plural, we now say "others."

10. *Beated*] overpowered. "Beated" is the later and now lost weak form

Mine own self-love quite contrary I read ;
 Self so self-loving were iniquity.
 'Tis thee, myself, that for myself I praise
 Painting my age with beauty of thy days.

LXIII

Against my love shall be, as I am now,
 With Time's injurious hand crush'd and o'erworn ;
 When hours have drain'd his blood and fill'd his brow
 With lines and wrinkles ; when his youthful morn
 Hath travell'd on to age's steepy night, 5
 And all those beauties whereof now he's king
 Are vanishing or vanish'd out of sight,
 Stealing away the treasure of his spring ;
 For such a time do I now fortify
 Against confounding age's cruel knife, 10

5. *steepy*] *sleepy* Hudson (Malone conj. withdrawn).

of the past participle of "beat"; "beaten," the strong and earlier form, has survived it. For the meaning, cf. Tennyson, *Tithonus* :—

"But thy strong hours indignant
 work'd their wills,
 And beat me down and marr'd and
 wasted me."

Shakespeare may have written "Bated," Malone's conjecture, but we have no proof. Prof. Dowden compares *Merchant of Venice*, III. iii. 32: "These griefs and losses have so bated me"; Malone had cited "With bated breath and whispering humbleness," *ib.* I. iii. 125. I think *bated* gives a good sense corresponding to LXIII. 3: "When hours have drained his blood" as "chopt" corresponds to "fill'd his brow with lines and wrinkles." Malone explained his "bated" as disfigured, but when Antonio was bated he was wasted away.

10. *chopp'd*] *chapped*, with skin cracked and roughened, as by frost or age; see *As You Like It*, II. iv. 50: "Her pretty chopt hands"; and *2 Henry IV.* III. ii. 294: "a little, lean, old, chopt, bald shot."

12. *so self-loving*] *sc.* as to love what I see in my glass.

13. *thee, myself*] *i.e.* thee, my other self, *alter ipse*; "for myself" seems to mean here "instead of myself."

LXIII] My verse will show my

friend's beauty when he is old like me.

1. *Against*] In anticipation of the time when, etc.; cf. *Midsummer Night's Dream*, III. ii. 99: "I'll charm his eyes against she do appear." *Against* is equivalent to "For," l. 9, where the sentence goes on again after the break at "spring."

3, 4. *When . . . wrinkles*] Referring back to LXII. 10: "Beated [Bated?] and chopt" = shrunk and seamed.

5. *age's steepy night*] A metaphor from the course of the sun with which Malone compares vii. Ascent and descent are both steep, as Ovid says (*Met.* II.) :—

"Ardua prima via est . . .

Ultima prona via est."

8. *Stealing*] This refers in sense to "Time," l. 2, or to "hours," l. 3.

9. *fortify*] cf. *ensconce*, *xliv.* 9; Prof. Dowden compares "the wrecktful siege of battering days," *lxv.* 6; *fortify* is figurative in *Twelfth Night*, I. v. 153: "He's fortified against my denial"; and in *Hamlet*, I. i. 32 :—

"And let us once again assail your ears

That are so fortified against our story."

For the intransitive use, see *2 Henry IV.* I. iii. 56; *1 Henry VI.* I. iv. 61.

10. *confounding*] destroying; cf. *v.* 6, *viii.* 7, etc.

That he shall never cut from memory
 My sweet love's beauty, though my lover's life :
 His beauty shall in these black lines be seen,
 And they shall live, and he in them still green.

LXIV

When I have seen by Time's fell hand defaced
 The rich-proud cost of outworn buried age ;
 When sometime lofty towers I see down-razed,
 And brass eternal slave to mortal rage ;
 When I have seen the hungry ocean gain
 Advantage on the kingdom of the shore,
 And the firm soil win of the watery main,
 Increasing store with loss and loss with store ;

5

3. *sometime*] *sometimes* Gildon. *down-razed*] hyphenated by Malone.

12. *love's . . . lover's*] Implying him whom I love and who loves me; or we might read *his* for *my*. You will be old and I shall be dead; but perhaps "knife," l. 10, should be taken as threatening his friend's life as well as his beauty.

13, 14. *black . . . green*] cf. lxx. 14 : "That in black ink my love may still shine bright."

LXIV] LXIII *cont.*

4. *brass eternal*] cf. "brass impregnable" in *Richard II.* III. ii. 168.

4. *mortal rage*] "mortal" may be contrasted with "eternal" in the sense of destroying as opposed to indestructible; Time and Death are sometimes synonymous in the Sonnets, and the changes here mentioned are in lxx. l. 2 ascribed to "sad mortality." We may therefore explain the phrase as deadly fury or fury of death; cf. *King John*, II. i. 454 :—

"not Death himself

In mortal fury half so peremptory." Prof. Case thinks "mortal" is opposed to "eternal" in another sense, and "mortal fury" "perhaps more likely to be man's rage than Time's, whose hand is 'tell' but not furious."

5-8. *When . . . store*] Malone compares 2 *Henry IV.* III. i. 45-53 :—

"O God! that one might read the book of fate,
 And see the revolution of the times

Make mountains level, and the continent

Weary of solid firmness, melt itself

Into the sea! and, other times to see
 The beachy girdle of the ocean

Too wide for Neptune's hips; how
 chances mock

And changes fill the cup of alteration

With divers liquors."

Mr. Tyler cites Tennyson, *In Memoriam*, cxxiii. :—

"There rolls the deep where grew
 the tree,

O earth, what changes hast thou
 seen!

There where the long street roars
 hath been

The stillness of the central sea.

The hills are shadows, and they
 flow

From form to form, and nothing
 stands;

They melt like mist, the solid
 lands,

Like clouds they shape themselves
 and go."

The ultimate source is no doubt Golding's Ovid's *Metamorphoses*, xv. 288-90 :—

"Even so have places oftentimes
 exchanged their estate,

For I have seen it sea which was
 substantial ground at late :

When I have seen such interchange of state,
 Or state itself confounded to decay ; 10
 Ruin hath taught me thus to ruminate,
 That Time will come and take my love away.
 This thought is as a death, which cannot choose
 But weep to have that which it fears to lose.

LXV

Since brass, nor stone, nor earth, nor boundless sea,
 But sad mortality o'er-sways their power,
 How with this rage shall beauty hold a plea
 Whose action is no stronger than a flower ?
 O, how shall summer's honey breath hold out 5
 Against the wreckful siege of battering days,
 When rocks impregnable are not so stout,
 Nor gates of steel so strong, but Time decays ?
 O fearful meditation ! where, alack,
 Shall Time's best jewel from Time's chest lie hid ? 10
 Or what strong hand can hold his swift foot back ?
 Or who his spoil of beauty can forbid ?
 O, none, unless this miracle have might,
 That in black ink my love may still shine bright.

10. *confounded to*] Malone ; *confounded, to* Q.

LXV] 3. *this*] *his* Malone conj. 5. *honey*] *hungry* ed. 1640. 10. *chest*] *quest* Theobald conj. ; *theft* Orger conj. 12. *of*] Malone ; *or* Q ; *o'er* Capell MS. ; *on* Gildon.

Ageine where sea was, I have seene
 the same become dry lond,

And shells and scales of Seafish
 farre have lyen from any strond."

9, 10. *state . . . state*] The first
 "state" is the "estate" (= condition)
 of Golding's translation, and the second
 probably "the rich proud cost" of
 l. 2.

13, 14. *This . . . lose*] This thought,
 which cannot choose, etc., is as a death
 (Dowden).

LXV] LXIV *cont.*

3. *this*] Malone's conjecture, *his*,
 sounds better.

4. *action*] power of action, force,
 vigour ; cf. *Julius Caesar*, l. iii. 77 :—

"A man no mightier than thyself or
 me

In personal action."

(Beeching).

10. *Time's chest*] Steevens compares
Troilus and Cressida, III. iii. 145 :—

"Time hath, my lord, a wallet at his
 back

Wherein he puts alms for ob-
 livion";

for there Time is represented as a
 tramp, here, as a householder, like
 Shakespeare himself ; see xlviii. 2, 5.
 Malone gives several examples in
 Shakespeare of the image of a jewel
 in chest or box, and there are others ;
 see *Richard II.* II. i. 180 ; *King John*,
 v. i. 40 ; 2 *Henry VI.* III. ii. 409 ; *Per-
 icles*, III. ii. 99.

12. *of*] Malone's emendation of *or*
 (Q).

LXVI

Tir'd with all these, for restful death I cry,
 As, to behold desert a beggar born,
 And needy nothing trimm'd in jollity,
 And purest faith unhappily forsworn,
 And gilded honour shamefully misplac'd, 5
 And maiden virtue rudely strumpeted,
 And right perfection wrongfully disgrac'd,
 And strength by limping sway disabled,
 And art made tongue-tied by authority,
 And folly, doctor-like, controlling skill, 10
 And simple truth miscall'd simplicity,
 And captive good attending captain ill:
 Tired with all these, from these would I be gone,
 Save that, to die, I leave my love alone.

LXVII

Ah, wherefore with infection should he live
 And with his presence grace impiety,
 That sin by him advantage should achieve
 And lace itself with his society?
 Why should false painting imitate his cheek, 5

2. *born*] *lorn* Staunton conj. 8. *disabled*] *dishabited* Bayne conj.; *dis-*
comforted Anon. conj. 11. *simple truth*] hyphenated in Q. 12. *captive*
good] hyphenated in Q.

LXVI] Perhaps this sonnet should be grouped with those that express world-weariness.

1. *all these*] The evils enumerated in the following lines (Dowden). Capell "compared Hamlet's famous soliloquy with this sonnet"; see also *Measure for Measure*, II. ii. 110-24.

3. *And . . . jollity*] *i.e.* And the undeserving magnificently arrayed. See *New Eng. Dict.* *jollity*, 7: "A state of splendour, exaltation, or eminent prosperity; splendour, magnificence; finery of dress or array. [*e.g.*] Latimer, 4th Sermon before Edward VI. (Arber), 113: 'He shewed him al the kyngedomes of the worlde, and al theyr iolitye.'"

8. *disabled*] four syllables, as "remembered," (Q) lxxiv. 12.

9. *And . . . authority*] Art is commonly used in Shakespeare for letters, learning, science. Can this line refer to the censorship of the stage? (Dowden).

10. *doctor-like*] with the air of one who knows.

11. *simplicity*] idiocy.

12. *And . . . ill*] And good a prisoner to, *i.e.* helpless in the hands of evil.

LXVII] LXVI cont. (?)

1-4. *Ah . . . society*] Why should he countenance with his presence the evils described in lxvi.? "With infection" means in an age of corruption.

4. *lace itself*] embellish itself. So in *Romeo and Juliet*, III. v. 8:—

"look, love, what envious streaks
 Do lace the severing clouds in
 yonder east:"

(Steevens), where the meaning is the same as in Swinburne's

"The cloud at its wing's edge
 whitens

When the clarions of sunrise are
 heard,"

and "envious" indicates merely that the scene is "Parting at Morning."

And steal dead seeing of his living hue?
 Why should poor beauty indirectly seek
 Roses of shadow, since his rose is true?
 Why should he live, now Nature bankrupt is,
 Beggar'd of blood to blush through lively veins? 10
 For she hath no exchequer now but his,
 And, proud of many, lives upon his gains.
 O, him she stores, to show what wealth she had
 In days long since, before these last so bad.

LXVIII

Thus is his cheek the map of days outworn,
 When beauty liv'd and died as flowers do now,

6. *seeing*] *seeming* Capell MS. and Farmer conj.; *essence* Bulloch conj. 9.
bankrupt] Gildon; *bankrout* Q. 12. *proud*] *prov'd* Capell MS.

6. *And . . . hue*] Why should painting steal the lifeless appearance of beauty from his living hue? (Dowden). Mr. Tyler compared v. 2: "The lovely gaze where every eye doth dwell." *New Eng. Dict.* does not recognise "appearance" as a meaning of "seeing"; Farmer conjectured *seeming*; the *m*, if represented by a stroke over the *ee*, might have escaped the printer's notice.

7. *Why . . . seek*] Beauty may be personified and denote whatever Power produces things beautiful. "Indirectly" may mean "by imitation" instead of going straight to the fountain-head, Nature's store = "his exchequer" of l. 11. So Mr. Wyndham: "Beauty is not 'beauty indifferent and imperfect' (Tyler) but abstract Beauty personified and called 'poor,' as abstract Nature personified is stated to be 'beggar'd' and with 'no exchequer now but his.'" Dean Beeching dissents, "Shakespeare is usually faithful to rhetorical parallelism within the quatrain; and here 'poor beauty' corresponds to 'false painting,' not to 'bankrupt Nature.'" With this Prof. Case agrees: "If ll. 7 and 8 are properly to carry out the precedent thought, we must take 'since' in the regular but here rather awkward sense 'because,' and understand the whole as follows: Why should sin derive countenance from his society? Why should the natural hue of his cheek become the type for counterfeit? Why should inferior beauty artificially mimic roses because he has true ones?"

8. *Roses of shadow*] painted roses.

10. *to blush*] i.e. for blushing, or which may blush. Such beautiful complexions as we see are due to cosmetics. I think "Beggar'd" goes with Nature, and explains "bankrupt"; see next note.

12. *And . . . gains*] Nature is represented as proud of her many beautiful forms "in days long since" (l. 14); he is the only one actually in existence and her reputation depends on him. "His gains" I take to mean merely the beauty he has received, his natural beauty. Dean Beeching, however, says: "Nature being bankrupt is said to live upon the friend's gains; or rather the question is asked, why he should be allowed to be 'beggar'd of blood' in order to feed Nature's pride in her other children." But the answer, ll. 13, 14, seems to show that it is not he who is beggared of blood, for if so he would not be stored to show what was best in the past. Prof. Case paraphrases: "Why should he live now that Nature is bankrupt and beggared of blood to fill the veins of her creatures, for she has now no resources but in him, and for all her pride in past achievement, lives upon his increase? The reason is that he must live to show what wealth, etc." He takes "'gains' to equal, not merely the beauty he has received, but what he continues to receive, what replenishes his exchequer."

13. *stores*] i.e. keeps, as it were, in stock; cf. xi. 9; xiv. 12.

LXVIII] LXVII cont.

1. *map*] pattern or representation; cf. Marlowe, *Dido*, Act I. (ed. Dyce, 253b):—

Before these bastard signs of fair were borne,
 Or durst inhabit on a living brow;
 Before the golden tresses of the dead, 5
 The right of sepulchres, were shorn away,
 To live a second life on second head;
 Ere beauty's dead fleece made another gay:
 In him those holy antique hours are seen,
 Without all ornament itself and true, 10
 Making no summer of another's green,
 Robbing no old to dress his beauty new;
 And him as for a map doth Nature store,
 To show false Art what beauty was of yore.

LXIX

Those parts of thee that the world's eye doth view
 Want nothing that the thought of hearts can mend;
 All tongues, the voice of souls, give thee that due,
 Uttering bare truth, even so as foes commend.

3. *borne*] Q; *born* Gildon. 10. *itself*] *himself* Malone conj.

LXIX] 3. *that due*] Malone (Capell MS. and Tyrwhitt conj.); *that end* Q; *thy due* Sewell, ed. 2. 4. *Uttering*] *Vttring* Q.

"Though we be now in extreme
 misery

And rest [*i.e.* remain] the map of
 weather-beaten woe."

Beaumont and Fletcher, *Mons. Thomas*,
 iv. ix. (Cam. 4, 158):—

"nor is my face

The map of anything I seem to
 suffer."

See also *Richard II.* v. i. 12; 2 *Henry*
VI. iii. i. 203; *Titus Andronicus*, iii.
 ii. 12.

1. *days outworn*] the olden time; cf.
 "outworn buried age," lxiv. 2. Out-
 wear means to spend or waste, in *Love's*
Labour's Lost, ii. i. 23: "Till painful
 study shall outwear three years"; and
Henry V. iv. ii. 63: "The sun is high,
 and we outwear the day."

3. *fair*] beauty.

3. *borne*] I venture to restore the
 Quarto reading; cf. *Troilus and Cres-*
sida, iii. iii. 103:—

"The beauty that is borne here in
 the face

The bearer knows not."

6. *The right of sepulchres*] Malone
 compares *Merchant of Venice*, iii. ii.
 92:—

"So are those crisped snaky golden
 locks,

Which make such wanton gam-
 bols with the wind,
 Upon supposed fairness, often
 known

To be the dowry of a second head,
 The skull that bred them in the
 sepulchre";

and *Timon of Athens*, iv. iii. 144:—

"thatch your poor thin roofs

With burdens of the dead."

Malone adds that in our author's time
 the false hair usually worn, perhaps
 in compliment to the queen, was
 of a sandy colour; hence, "golden,"
 l. 5.

10. *all*] any.

10. *itself*] Malone proposed *himself*,
 explaining the word as if it were in ap-
 position to "him," l. 9. I take it to
 refer to "hours." "Itself" means un-
 adulterated and is singular either be-
 cause "those holy antique hours" =
 the beauty of the past, or because the
 phrase is singular in sense = "the
 antique world" of *As You Like It*, ii.
 iii. 57. Plural expressions of time are
 often treated grammatically as singu-
 lars.

LXIX] LXVIII *cont.* (?).

4. *so . . . commend*] *i.e.* without ex-
 aggeration; sparingly.

Thy outward thus with outward praise is crown'd ; 5
 But those same tongues, that give thee so thine own,
 In other accents do this praise confound
 By seeing farther than the eye hath shown.
 They look into the beauty of thy mind,
 And that, in guess, they measure by thy deeds ; 10
 Then churls, their thoughts, although their eyes were
 kind,
 To thy fair flower add the rank smell of weeds :
 But why thy odour matcheth not thy show,
 The soil is this, that thou dost common grow.

LXX

That thou art blam'd shall not be thy defect,
 For slander's mark was ever yet the fair ;
 The ornament of beauty is suspect,
 A crow that flies in heaven's sweetest air.
 So thou be good, slander doth but approve 5
 Thy worth the greater, being woo'd of time ;

5. *Thy*] Malone, 1780 (Capell MS.) ; *Their* Q ; *Thine* Malone, 1790. 14.
The soil] Cam. Edd. (Capell MS. and Delius conj.) ; *The solye* Q ; *The toil*
 Gildon ; *The solve* Malone ; *Th'assoil* Anon. conj.

LXX] 6. *Thy*] *Their* Q. *woo'd of time*] *weigh'd of time* Delius conj. ; *woo'd of*
crime Staunton conj.

5. *outward*] cf. "extern," cxxv. 2, elsewhere with substantive, as "outward fair," xvi. 11 ; "outward parts," *Venus and Adonis*, l. 435.

8. *By . . . shown*] cf. xxiv. 13, 14 :—
 "Yet eyes this cunning want to
 grace their art,
 They draw but what they see, know
 not the heart."

10. *they . . . deeds*] Prof. Case notes: "Thy deeds as they interpret them, see cxxi. 12: 'By their rank thoughts my deeds must not be shown' (cited by Dean Beeching) and next sonnet. I think the slander lies in the interpretation, not in inventions." *Their* has been anonymously conjectured for *thy*, but the sense "they judge you by themselves" does not suit the context.

14. *soil*] solution; see *New Eng. Dict.* The Cambridge Editors cite Udall, *Erasmus*: "This question could not one of them all soil," i.e. resolve or decide. The verb is usually "assoil," as in Gower, *Con. Am.* viii. 364: "Bot if he couthe the question Assoile." The substantive is not found elsewhere. Malone's conjecture *solve* with the

same meaning is equally unknown, but is nearer to the text of Q, *solye*; a y might easily be mistaken for v.

14. *common*] Prof. Case writes: "Is Shakespeare rebuking his friend for general loving, or merely (which suits better with the interpretation of l. 10 above) with gracing iniquity with his presence (see lxxvii.)? Or do the slanderers stigmatize him as growing 'common'? probably not." We may perhaps compare *1 Henry IV.* iii. ii. 40, 41 :—

"So common-hackney'd to the eyes
 of men,
 So stale and cheap to vulgar company."

LXX] LXIX cont.

3. *suspect*] suspicion, as in *Venus and Adonis*, l. 1010.

5. *So*] If only. The implied reasoning is—slandered goodness is more than ordinarily good, for slander is evidence of beauty, and beauty, of temptation.

5. *approve*] prove.

6. *being woo'd of time*] I once thought "time" might here mean

For canker vice the sweetest buds doth love,
 And thou present'st a pure unstained prime.
 Thou hast pass'd by the ambush of young days,
 Either not assail'd, or victor being charg'd; 10
 Yet this thy praise cannot be so thy praise,
 To tie up envy evermore enlarg'd:
 If some suspect of ill mask'd not thy show,
 Then thou alone kingdoms of hearts shouldst owe.

LXXI

No longer mourn for me when I am dead
 Than you shall hear the surly sullen bell

10, 12. *charg'd . . . enlarg'd*] *charg'd . . . enlarged* Q.
 LXXI] 2. *Than*] *Malone*; *Then* Q; *When* Sewell.

youth, as in *Merchant of Venice*, 1. i.
 129:—

“the great debts

Wherein my time, something too
 prodigal,

Hath left me gaged,”

and that the meaning was “being exposed to the ambush of young days”; but in the next line the stress seems to be on “sweetest” rather than on “buds,” and therefore it is better to take “time” (as *saeclum* in Tacitus, *De Germ.* xix.) for fashion, or the way of the world; cf. “the inviting time,” in cxxiv. 8. The age, like other ages, had roses and raptures for the indiscreet. See Hunter, *New Illustrations*, ii. 240 (referred to by Prof. Dowden), where Clarendon is quoted: “Yet he who shall diligently observe the distempers and conjunctures of time [the Times], the ambition, pride, and folly of persons, and the sudden growth of wickedness,” etc.

7. *For . . . love*] *Malone* compares *Two Gentlemen of Verona*, 1. i. 42-49:—

“Yet writers say, as in the sweetest
 bud

The eating canker dwells, so eating
 love

Inhabits in the finest wits of all.”—

“And writers say, as the most forward
 bud

Is eaten by the canker ere it blow,
 Even so by love the young and
 tender wit

Is turn'd to folly, blasting in the bud,
 Losing his verdure even in the
 prime,” etc.

7. *canker vice*] vice the caterpillar,
 or cankerworm; cf. xxxv. 4.

8. *prime*] the first, hence the best of
 life, youth; cf. Herrick (ed. Grosart, i.
 144):—

“That age is best which is the first,
 When youth and blood are warmer . . .

For having lost but once your
 prime,

You may for ever tarry.”

10. *Either*] Perhaps pronounced as
 “or” which is sometimes used for it;
 cf. “Whether,” lix. 11.

10. *being charg'd*] cf. *Antony and Cleopatra*, iv. xi. 1: “But being charged,” i.e. (as Prof. Case notes) Unless we are assailed.

12. *To*] i.e. As to.

12. *evermore enlarg'd*] which goes to and fro in the earth, is always at liberty; see *Henry V.* ii. ii. 40: “Enlarge the man committed yesterday.”

13. *mask'd not thy show*] Prof. Case notes: “did not conceal or obscure the appearance you would otherwise present to ‘the world’s eye’—‘thy show’ of lix. 13.”

14. *owe*] possess; cf. *Lucrece*, 1803: “she was my wife, I ow’d her.”

LXXI] Out of place, should perhaps follow lxxiv.

2. *sullen bell*] cf. 2 *Henry IV.* 1. i. 102:—

“and his tongue

Sounds ever after as a sullen bell,
 Remember’d tolling a departed
 friend.”

(Malone).

Give warning to the world that I am fled
 From this vile world, with vilest worms to dwell :
 Nay, if you read this line, remember not
 The hand that writ it ; for I love you so,
 That I in your sweet thoughts would be forgot,
 If thinking on me then should make you woe.
 O, if, I say, you look upon this verse
 When I perhaps compounded am with clay, 10
 Do not so much as my poor name rehearse,
 But let your love even with my life decay ;
 Lest the wise world should look into your moan,
 And mock you with me after I am gone.

LXXII

O, lest the world should task you to recite
 What merit liv'd in me, that you should love
 After my death, dear love, forget me quite,
 For you in me can nothing worthy prove ;
 Unless you would devise some virtuous lie, 5
 To do more for me than mine own desert,
 And hang more praise upon deceased I
 Than niggard truth would willingly impart :
 O, lest your true love may seem false in this,
 That you for love speak well of me untrue, 10
 My name be buried where my body is,
 And live no more to shame nor me nor you.
 For I am sham'd by that which I bring forth,
 And so should you, to love things nothing worth.

LXXIII

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang

4. *vilest*] Gildon; *vildest* Q.
 LXXII] 13. *sham'd*] *shamed* Q.

4. *vilest*] Gildon's needless emendation of *vildest*, *vilde* = *vile* was quite common. Scott revived it, *The Lay of the Last Minstrel*, III. xiii., and rimed it to "child."

10. *compounded* . . . *clay*] cf. 2 *Henry IV.* iv. v. 116: "only compound me with forgotten dust" (*Malone*), and *Hamlet*, iv. ii. 6: "Compounded it with dust whereto 'tis kin."

LXXII] LXXI *cont.*

4. *prove*] experience, find; Dean

Beeching compares *Lucrece*, 613: "When they in thee the like offences prove."

7. 1] So "she" in *Love's Labour's Lost*, v. ii. 469; "Woo'd but the sign of she."

10. *untrue*] untruly.

LXXIII] This beautiful sonnet seems out of place: it should perhaps precede lxxi.

1-4. *That . . . sang*] cf. *Cymbeline*, III. iii. 60-64:—

Upon those boughs which shake against the cold,
 Bare ruin'd choirs, where late the sweet birds sang.
 In me thou see'st the twilight of such day
 As after sunset fadeth in the west;
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest.

5

4. *Bare ruin'd choirs*] *Bare ruin'd quires* ed. 1640; *Bare rn'wd quiers* Q; *Barren'wd quiers* Lintott; *Barren'd of quires* Capell MS.

"then was I as a tree
 Whose boughs did bend with
 fruit: but in one night,
 A storm or robbery, call it what
 you will,
 Shook down my mellow hangings,
 nay, my leaves,
 And left me bare to weather."
Timon of Athens, IV. iii. 263-
 66:—

"... That numberless upon me
 stuck as leaves
 Do on the oak, have with one
 winter's brush
 Fell from their boughs and left me
 open, bare
 For every storm that blows."
 (Malone).

4. *Bare . . . sang*] Malone writes: "*Quires* or *choirs* here means that part of cathedrals where divine service is performed, to which, when uncovered and in ruins, 'A naked subject to the weeping clouds' [2 *Henry IV.* I. iii. 61], the poet compares the trees at the end of autumn, stripped of that foliage which at once invited and sheltered the feathered songsters of summer." Steevens goes further: "This image was probably suggested to Shakspeare by our desolated monasteries. The resemblance between the vaulting of a Gothic isle [*i.e.* aisle], and an avenue of trees whose upper branches meet and form an arch over head, is too striking not to be acknowledged. When the roof of the one is shattered, and the boughs of the other leafless, the comparison becomes yet more solemn and picturesque." But when we read in *Cymbeline* (III. iii. 42-44):

"our cage
 We make a quire, as doth the
 prison'd bird,"

are we presented with a picture of a full choral service in an edifice in good repair? Or when *Timon* (v. i. 53) says,

"'Tis thou that rigg'st the bark and plough'st the waves," is a picture of a shipyard followed by another of draught-oxen with a man pushing behind? No lovelier line has ever been written, but its beauty is of sound and lingering movement rather than of painting; if a picture is intended by "choir," which I do not think, it is at least instantly withdrawn, or "those boughs which shake against the cold" would contrast strangely with the stolid desolations of masonry. Any suggestion of the ruins of long ago is precluded by the word "late" which looks back at furthest to the summer that is just over. The picture intended is of wintry boughs only, for the poem is of the shortness of life, and the flight of its singing birds and the palsy of old age that is yet alive; but it is imprudent to go behind the scenes and inspect the properties; for this is to illustrate "or ever the silver cord be loosed," by a knowledge of anatomy and by things in bottles; and to make *Ecclesiastes* xii. a rival of "The Purple Island." I should add that Prof. Case dissents from my view—"The idea of choirs of course only came because the birds sang there, as in *Cymbeline*, nevertheless Shakespeare thinks of ruined churches or he would not have used the words 'bare ruin'd choirs,' whether his thoughts went as far as Steevens thinks or not. As to 'late,' without agreeing with Steevens, I do not see how you can restrict it to one meaning: it can mean 'last summer' in the direct, and something very different in the figurative meaning. As to the contrast between boughs and masonry, Shakespeare passes always from image to image and metaphor to metaphor without minding the contrast. In *Macbeth*, sleep that knits up, etc., is the death, etc., a bath, a balm, and so on."

In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie, 10
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.

This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

LXXIV

But be contented: when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review 5
The very part was consecrate to thee:
The earth can have but earth, which is his due;
My spirit is thine, the better part of me:
So then thou hast but lost the dregs of life,
The prey of worms, my body being dead; 10
The coward conquest of a wretch's knife,
Too base of thee to be remembered.

The worth of that is that which it contains,
And that is this, and this with thee remains.

1. *contented: when*] Malone; *contented, when* Sewell; *contented when* Q.

LXXIV] LXIII *cont.* Perhaps an *Envoy*.

1. *arrest*] cf. *Hamlet*, v. ii. 348:—

"Had I but time (as this fell sergeant,
death,

Is strict in his arrest), O I could
tell you—

But let it be."

(Capell).

3. *My . . . interest*] "Interest" may mean part or share, as perhaps in *Titus Andronicus*, III. i. 250: "Where life hath no more interest but to breathe"; cf. *Much Ado About Nothing*, IV. i. 233:—

"then shall he mourn,

If ever love had interest in his
liver."

The part of my life which is in my verse
will continue; so Horace, *Od.* III.
xxx. :—

"Non omnis moriar, multaque pars
mei

Vitabit Libitinam."

6. *consecrate*] The older and more correct form of "consecrated," found also in Shelley, *To Wordsworth*, "Songs consecrate to truth and liberty."

11. *The . . . knife*] With "conquest" cf. vi. 14: "death's conquest," and *Venus and Adonis*, 1030:—

"And in her haste unfortunately
spies

The foul boar's conquest on her
dear delight";

with "wretch" cf. xxxii. 2: "that churl, death," and *Richard III.* IV. iv. 139, where "wretch" is applied to one who has done slaughters; with "knife," cf. lxiii. 10: "confounding age's cruel knife," and c. 14: "So thou prevent'st his [Time's] scythe and crooked knife."

13, 14. *The . . . this*] i.e. The worth of my body is the spirit which it contains, and my spirit is my poetry.

LXXV

So are you to my thoughts as food to life,
 Or as sweet-season'd showers are to the ground;
 And for the peace of you I hold such strife
 As 'twixt a miser and his wealth is found;
 Now proud as an enjoyer, and anon 5
 Doubting the filching age will steal his treasure;
 Now counting best to be with you alone,
 Then better'd that the world may see my pleasure:
 Sometime all full with feasting on your sight,
 And by and by clean starved for a look; 10
 Possessing or pursuing no delight,
 Save what is had or must from you be took.
 Thus do I pine and surfeit day by day,
 Or gluttoning on all, or all away.

LXXVI

Why is my verse so barren of new pride,
 So far from variation or quick change?
 Why with the time do I not glance aside

2. *sweet-season'd*] hyphenated by Malone. 3. *peace*] *price* or *sake* Malone
 conj.; *prize* Staunton conj. 8. *better'd*] *better* Isaac conj.

LXXV] In subject, at least, this sonnet is connected with those which hint at a possibility of his friend's inconstancy; cf. xlviii., xlix. An *Envoy* to lvi.-lxxiv. (?).

2. *sweet-season'd*] sweet and seasonable, or perhaps better, of the sweet season, *viz.* April; see *Merchant of Venice*, II. ix. 93: "A day in April never came so sweet"; and Chaucer, *Prologue*, I, 2:—

"Whan that Aprille with his shoures
 sote [sweet]

The droghte of Marche hath perced to the rote."

Prof. Case adds Surrey (ed. Arber, p. 4): "The soote season, that bud and blome forth brings."

3. *peace*] the peace that comes to me from your friendship; cf. *Henry VIII.* II. ii. 130: "Heaven's peace be with him." "Strife" was used of any tumult or agitation of the mind, but if a struggle is suggested, it is between pride of possession and fear of loss.

6. *Doubting . . . treasure*] "Per-

haps this is the first allusion to the poet, Shakspeare's rival in his friend's favour" (Dowden). A similar doubt seems to be expressed in xlviii. 7, 8.

8. *better'd*] made happier or prouder (v. l. 5) by the world's seeing our intimacy. An easier construction is given by H. Isaac's conjecture (*ap.* Dowden) *better*, *i.e.* counting it better. For the sense cf. cxxi. 3, 4.

10. *clean*] wholly; cf. *Julius Cæsar*, I. iii. 35 (Malone).

11, 12. *Possessing . . . took*] "Possessing no delight save what is had from you, pursuing none save what must be took from you" (Dowden).

13. *pine*] starve.

14. *Or . . . away*] "That is, either feeding on various dishes, or having nothing on my board,—all being away" (Malone, see l. 1).

LXXVI] This perhaps begins a new series dealing with criticism of his verse as monotonous, and with the rivalry of other poets.

3. *with the time*] following the fashion.

To new-found methods and to compounds strange?
 Why write I still all one, ever the same, 5
 And keep invention in a noted weed,
 That every word doth almost tell my name,
 Showing their birth and where they did proceed?
 O, know, sweet love, I always write of you,
 And you and love are still my argument; 10
 So all my best is dressing old words new,
 Spending again what is already spent:
 For as the sun is daily new and old,
 So is my love still telling what is told.

LXXVII

Thy glass will show thee how thy beauties wear,
 Thy dial how thy precious minutes waste;
 The vacant leaves thy mind's imprint will bear,

4. *new-found*] hyphenated by Malone.
 fell Lintott; *spell* Nicholson conj.
 LXXVII] 1. *wear*] Sewell; *were* Q.
 Malone conj.

7. *tell*] Malone (Capell MS.); *fel* Q;
 8. *where*] whence Hudson (Capell MS.).
 3. *The*] *These* Capell MS. and

4. *compounds*] i.e. compound words
 (*New Eng. Dict.*).

6. *And . . . weed*] Invention is imagination or the product of imagination,—Why do I dress my thoughts in a well-known style? Cf. cv. 7-12.

8. *where*] i.e. from where, whence.

10. *argument*] subject; cf. c. 8.

LXXVII] *Envoy* to lvi.-lxxvi. (C. A. Brown.) Verses sent with a gift of a MS. book and also perhaps a pocket dial, and a mirror. It seems out of place unless we accept Prof. Dowden's conjecture; see note on ll. 3, 4.

2. *dial*] a pocket dial.

3, 4. *The . . . this book*] Malone may be right in his conjectures *These* for *The*, and *thy* for *this*; "these vacant leaves" when written on would become "thy book." Steevens says: "Probably this Sonnet was designed to accompany a present of a book consisting of blank paper. . . . Lord Orery sent a birthday gift of the same kind to Swift, together with a copy of verses of the same tendency." Malone agrees, noting that we learn from Sonnet cxxii. that Shakespeare received

tables, i.e. a note-book, from his friend. Prof. Dowden hazards a conjecture "that Shakspeare, who had perhaps begun a new MS. book with Sonnet lxxv., and who, as I suppose, apologised for the monotony of his verses in lxxvi., here ceased to write, knowing that his friend was favouring a rival, and invited his friend to fill up the blank pages himself. Beauty, Time, and Verse formed the theme of many of Shakspeare's sonnets; now that he will write no more, he commends his friend to his *glass*, where he may discover the truth about his *beauty*; to the *dial*, where he may learn the progress of *time*; and to *this book*, which he himself—not Shakspeare—must fill. C. A. Brown and Henry Brown treat this sonnet as an *Envoy*." Dean Beeching notes "that the phrases in lines 3 and 10, 'the vacant leaves,' 'these waste blanks,' seem to imply that the album was not altogether unwritten in; but they would be justified if the dedicatory sonnet occupied the first page. The sonnet is so out of key with what precedes and follows it, that it is best to treat it as an occasional poem to which

And of this book this learning mayst thou taste.
 The wrinkles which thy glass will truly show 5
 Of mouthed graves will give thee memory ;
 Thou by thy dial's shady stealth mayst know
 Time's thievish progress to eternity.
 Look, what thy memory cannot contain
 Commit to these waste blanks, and thou shalt find 10
 Those children nurs'd, deliver'd from thy brain,
 To take a new acquaintance of thy mind.
 These offices, so oft as thou wilt look,
 Shall profit thee and much enrich thy book.

4. *this book*] *thy book* Malone conj.
 Capell MS.); *blacks* Q.

10. *blanks*] Malone (Theobald conj. and

we have not the complete clue. The 'wrinkles' of l. 5 makes it impossible to regard it as an *Envoy* to the sonnets before it."

4. *this learning*] What the glass and dial have taught thee (Beeching). This supports Prof. Dowden's conjecture and gives a coherent sense; yet it may be that "this" (cf. "these" lxvi. 1) refers only to what follows, *viz.* "what thy memory cannot contain," an expression too general to be restricted to reflections from a mirror or on the course of time. Prof. Case writes: "I believe 'this learning' is 'thy mind's imprint,' which, of course, may include any reflections taught him by his glass and dial; this book = the vacant leaves (no change needed). We have then three things: the glass shows waste of beauty, the dial waste of time, and the now vacant leaves, or book, will show his mind's imprint, his wisdom or learning. The exposition is complete but begins again. The glass shows wrinkles suggesting graves, the dial shows the stealthy passage of Time, the book will nurse or keep safe old impressions, old opinions, and give them back as new acquaintances. As said in l. 4, he can *taste* his mind's imprint, the learning he put in the book. If we keep 'The vacant leaves' we need not even suppose a gift unless we like."

5. *truly*] Does this mean "unlike my poetry"?

5, 6. *wrinkles . . . graves*] cf. 3 *Henry VI.* v. ii. 19:—

"The wrinkles in my brows, now
 fill'd with blood,
 Were liken'd oft to kingly sepulchres;

For who liv'd king but I could dig
 his grave?"

7. *shady stealth*] stealing shadow, see li. 6, and civ. 10:—

"Ah yet doth beauty, like a dial
 hand,
 Steal from his figure and no pace
 perceived."

8. *thievish*] cf. *All's Well that Ends Well*, II. i. 169:—

"Or four and twenty times the
 pilot's glass
 Hath told the thievish minutes how
 they pass";

Milton, Sonnet ii. [= vii.] 1: "Time,
 the subtle thief of youth" (Malorte).

10. *blanks*] Theobald's conjecture for *blacks*, Q. Blank is a privative word used to connote the absence, partial or complete, of writing or other marks. The nearest parallel is perhaps *Twelfth Night*, III. i. 115:—

"For his thoughts,
 Would they were blanks rather
 than filled with me."

11, 12. *Those . . . mind*] The Temple ed. omits the comma at "brain," but the meaning is—you will see your thoughts—these children of your brain—nursed, *i.e.* tended or taken care of, as Schmidt explains.

13, 14. *These . . . book*] the duties performed by glass and dial, in suggesting thoughts and by the diary in preserving them.

LXXVIII

So oft have I invok'd thee for my Muse
 And found such fair assistance in my verse
 As every alien pen hath got my use
 And under thee their poesy disperse.
 Thine eyes, that taught the dumb on high to sing 5
 And heavy ignorance aloft to fly,
 Have added feathers to the learned's wing
 And given grace a double majesty.
 Yet be most proud of that which I compile,
 Whose influence is thine and born of thee : 10
 In others' works thou dost but mend the style,
 And arts with thy sweet graces graced be ;
 But thou art all my art, and dost advance
 As high as learning my rude ignorance.

LXXIX

Whilst I alone did call upon thy aid,
 My verse alone had all thy gentle grace ;
 But now my gracious numbers are decay'd,
 And my sick Muse doth give another place.
 I grant, sweet love, thy lovely argument 5

3. *alien*] *Alien* Q (in italics).
 Anon. conj.

7. *learned's*] Gildon; *learneds* Q; *learnedst*

LXXVIII] Probably connected with lxxvii. and lxxxii.

3. *As . . . use*] i.e. that poets who are strangers to you have fallen into my habit of addressing you in verse.

4. *under thee*] under your patronage or countenance (cf. lxxxvi. 13); perhaps a metaphor from a sign-board: Shakespeare uses imagery from the police-court and the farm-yard. Mr. Tyler explains "under thy auspices"; Dean Beeching, "under thy inspiration."

5. *the dumb*] Shakespeare, who is intended also by the "heavy ignorance" of the next line.

5. *on high*] aloud; see *New Eng. Dict.*

6. *heavy ignorance*] the phrase occurs, as Stevens noted, in *Othello*, II. i. 144.

7. *added feathers*] A metaphor from hawking: feathers missing or broken were replaced by sound ones or apliced. The technical term was "imp," see *Richard II.* II. i. 292; "Imp out our

drooping country's broken wing"; and though here, as Prof. Case notes, we have addition not replacement, yet "mend," 11, seems to support my view.

7. *learned's*] This and "grace," l. 8, may refer to the rival poet. Dyce cites Spenser, *Tears of the Muses*:—

"Each idle wit at will presumes to make [i.e. write poetry],

And doth the *learneds* task upon him take";

cf. *Love's Labour's Lost*, v. ii. 895.

9. *compile*] compose; cf. *Love's Labour's Lost*, IV. iii. 134; v. ii. 52, 896.

12. *arts*] learning, as in the *Passionate Pilgrim*, xvi. 223.

13. *advance*] lift up; cf. *Richard III.* I. ii. 40: "Advance thy halbert higher than my breast"; and *Titus Andronicus*, II. i. 125: "But to your wishes' height advance you both."

LXXIX] A continuation of lxxxviii.

3. *gracious*] pleasing; cf. lxii. 5.

5. *thy lovely argument*] the subject of your beauty.

Deserves the travail of a worthier pen ;
 Yet what of thee thy poet doth invent
 He robs thee of, and pays it thee again.
 He lends thee virtue, and he stole that word
 From thy behaviour ; beauty doth he give, 10
 And found it in thy cheek : he can afford
 No praise to thee but what in thee doth live.
 Then thank him not for that which he doth say,
 Since what he owes thee thou thyself dost pay.

LXXX

O, how I faint when I of you do write,
 Knowing a better spirit doth use your name,
 And in the praise thereof spends all his might,
 To make me tongue-tied, speaking of your fame !
 But since your worth, wide as the ocean is, 5
 The humble as the proudest sail doth bear,
 My saucy bark, inferior far to his,
 On your broad main doth wilfully appear.
 Your shallowest help will hold me up afloat,
 Whilst he upon your soundless deep doth ride ; 10
 Or, being wreck'd, I am a worthless boat,
 He of tall building and of goodly pride :
 Then if he thrive and I be cast away,
 The worst was this ; my love was my decay.

LXXX] 6. *humble*] *humblest* Anon. conj.

7. *thy poet*] probably the rival poet,
 rather than alien pens in general.

10. *From*] Temple ed. reads *For*.

LXXX] LXXIX *cont.*

1. *I faint*] feel discouraged.

2. *a better spirit*] a greater genius ;
 cf. lxxiv., where Shakespeare distinguishes
 between his mortal body and
 his spirit, the source of his poetry. See
 also lxxvi. 5.

The expression occurs in *Wit's
 Trenchmour* (ap. Grosart's *Breton*, i.
 xxvii. b : "least in blowing at a coall
 I doo but put out the fire, and obscure
 her praise that may be pend by a better
 spirit, let this suffice for the sum of my
 praise."

6. *The . . . bear*] Steevens compares
Troilus and Cressida, i. iii. 34-44 :—

"the sea being smooth,

How many shallow bauble boats
 dare sail

Upon her patient breast, making
 their way

With those of nobler bulk !

But let the ruffian Boreas once en-
 rage

The gentle Thetis, and anon behold

The strong-ribb'd bark through

liquid mountains cut,

Bounding between the two moist
 elements,

Like Perseus' horse : where's then
 the saucy boat

Whose weak untimber'd sides but
 even now

Co-rivall'd greatness ? "

The same comparison is found in Nashe
 (*Works*, ed. McKerrow, iii. 104) : "As
 much to say as why may not my
 Muse bee as great an Appollo or God
 of Poetrie as the proudest of them ?
 but it comes as faire short as . . . a
 Cocke-boate of a Carricke."

10. *soundless*] unfathomed, not "too
 deep for sound or foam" ; cf. "un-
 sounded deeps," in *Two Gentlemen of
 Verona*, iii. ii. 81.

LXXXI

Or I shall live your epitaph to make,
 Or you survive when I in earth am rotten ;
 From hence your memory death cannot take,
 Although in me each part will be forgotten.
 Your name from hence immortal life shall have, 5
 Though I, once gone, to all the world must die :
 The earth can yield me but a common grave,
 When you entombed in men's eyes shall lie.
 Your monument shall be my gentle verse,
 Which eyes not yet created shall o'er-read ; 10
 And tongues to be your being shall rehearse,
 When all the breathers of this world are dead ;
 You still shall live—such virtue hath my pen—
 Where breath most breathes, even in the mouths of men.

LXXXII

I grant thou wert not married to my Muse,
 And therefore mayst without attaint o'erlook

1. *Or*] Staunton conj. 10-12. *o'er-read* ; . . . *rehearse*, . . . *dead* ;] *o'er read*, . . . *rehearse* ; . . . *dead*, S. Walker conj. 14. *breathes*] Sewell ; *breaths* Q ; *kills* Staunton conj.

LXXXI] This should perhaps follow xviii.

1. *Or*] Staunton conjectured *Whe'r* = whether.

3. *From hence*] From my poems, as in l. 5, or, if this sonnet should immediately follow xviii., from these "eternal lines."

4. *each part*] Strictly, all my powers ; cf. xvii. 4 : "half your parts," but as no stress is being laid on Shakespeare's gifts, it may mean rather, all that I am ; I shall be wholly forgotten.

6. *to*] = for, as far as the world is concerned.

8. *in men's eyes*] not "having a conspicuous tomb," but being present to the mind's eye, by virtue of my descriptions ; see l. 10, and xviii. 13, 14 :—

"So long as men can breathe or eyes can see

So long lives this, and this gives life to thee,"

a couplet which seems to express the meaning of ll. 8 and 14.

12. *the breathers*] the living ; cf. *Antony and Cleopatra*, iii. iii. 24 :—

"She shows a body rather than a life,
 A statue than a breather."

Malone compares *As You Like It*, iii. ii. 298 : "I will chide no breather in the world but myself."

14. *in . . . men*] So Ennius, of himself, "*volito vivu' per ora virum*."

LXXXII] Connected with lxxxviii. In the interval between them "his friend," as Prof. Dowden conjectures, "had perhaps alleged in playful self-justification that he had not married Shakespeare's Muse."

1. *married*] Alluding, as Prof. Dowden notes, to the phrase "forsaking all other" in the marriage service. For a similar reference to another phrase, "till death us depart," see *Antony and Cleopatra*, iv. ii. 31 :—

"I turn you not away ; but, like a master,
 Married to your good service, stay till death."

See also lxii. 4.

2. *attaint*] Here "shame or discredit" ; see *New Eng. Dict.* and lxxxviii. 7 :—

The dedicated words which writers use
 Of their fair subject, blessing every book.
 Thou art as fair in knowledge as in hue, 5
 Finding thy worth a limit past my praise;
 And therefore art enforc'd to seek anew
 Some fresher stamp of the time-bettering days,
 And do so, love; yet when they have devis'd
 What strained touches rhetoric can lend, 10
 Thou truly fair wert truly sympathiz'd
 In true plain words by thy true-telling friend;
 And their gross painting might be better us'd
 Where cheeks need blood; in thee it is abus'd.

LXXXIII

I never saw that you did painting need,
 And therefore to your fair no painting set;

8. *time-bettering*] hyphened by Gildon; *time's bettering* Capell MS. 12.
true-telling] hyphened by Sewell.

"a story
 Of faults concealed wherein I am
 attained."

The word often denotes open disgrace
 or impeachment.

2. *o'erlook*] read, as in *Midsummer
 Night's Dream*, II. ii. 121:—

"your eyes, where I o'erlook
 Love's stories written in love's
 richest book";

and *King Lear*, v. i. 50: "I will o'er-
 look thy paper."

3. *dedicated words*] words of dedica-
 tion. "Dedicated" means "devoted"
 as well as "inscribed," but the latter
 is supported by xcv. 8: "Naming thy
 name blesses an ill report": the ded-
 ication would contain the patron's
 name. "To bless" is to sanctify as if
 by the sign of the cross.

5. *hue*] shape, or possibly com-
 plexion; see xx. 6, and *New Eng.
 Dict.*

5, 6. *Thou art . . . Finding*] The
 meaning is the same as if the verb had
 not taken the place of the participle,
 and *vice versa*, viz. "Thou being as
 fair . . . Dost find," etc.

6. *Finding . . . praise*] cf. lxxxiii.

3, 4. "Shakespeare had celebrated his
 friend's beauty (hue); perhaps his
 learned rival had celebrated the patron's
 knowledge; such excellence reached
 'a limit past the praise' of Shakespeare

who knew small Latin and less Greek"
 (Dowden).

8. *time-bettering*] Strictly, which
 time betters, but equivalent to bettered
 by time; see xxxii. 6: "the bettering
 of the time."

10. *strained touches*] touches of ex-
 aggeration, as, in xvii. 12, "stretched
 metre" is the exaggeration of poetry.

11. *truly sympathiz'd*] represented
 to the life; Schmidt explains "sympa-
 thize" as "to answer to, to correspond
 with," citing *Lucrece*, III 3:—

"True sorrow then is feelingly suf-
 ficed

When with like semblance it is
 sympathized."

(when it meets with the semblance of the
 same suffering); and *Love's Labour's
 Lost*, III. 52: "A message well sym-
 pathized, a horse to be an ambassador
 for an ass."

14. *abus'd*] used out of place, mis-
 used; see *Love's Labour's Lost*, II. i.
 227:—

"This civil war of words were much
 better used

On Navarre and his bookmen; for
 here 'tis abused."

LXXXIII] LXXXII cont.

1. *painting*] as in lxxxii. 13, where
 "painting" is opposed to "true plain
 words."

2. *fair*] beauty.

I found, or thought I found, you did exceed
 The barren tender of a poet's debt:
 And therefore have I slept in your report, 5
 That you yourself, being extant, well might show
 How far a modern quill doth come too short,
 Speaking of worth, what worth in you doth grow.
 This silence for my sin you did impute,
 Which shall be most my glory, being dumb; 10
 For I impair not beauty being mute,
 When others would give life and bring a tomb.
 There lives more life in one of your fair eyes
 Than both your poets can in praise devise.

LXXXIV

Who is it that says most? which can say more
 Than this rich praise, that you alone are you?
 In whose confine immured is the store

8. *what*] *that* Malone conj.

LXXXIV] 1, 2. *most*? . . . *you*?] *most*, . . . *you*, Q.

4. *The . . . debt*] The worthless offering with which a poet repays an obligation. A poet's "recompense" is praise (*Timon of Athens*, I. i. 15), which is merely an I.O.U. in verse. For "barren," see *Cymbeline*, v. v. 162:—

"Hearing us praise our loves of Italy

For beauty that made barren the swell'd boast

Of him that best could speak."

"Tender" is proffer, as in *Hamlet*, I. iii. 106:—

"You have ta'en these tenders for true pay

Which are not sterling."

5. *slept . . . report*] ceased as from indolence to praise you; cf. *Henry VIII.* II. ii. 43:—

"The King's eyes, that so long have slept upon

This bold bad man."

"Report" is commendation, as in *Love's Labour's Lost*, II. i. 63.

6. *extant*] in existence. *New Eng. Dict.* cites Prynne, *Anti-Armin*, 126: "There is not an Arminian, a Pelagian this day extant."

7. *modern*] ordinary; see Prof. Case's note on *Antony and Cleopatra*, v. ii. 166, in this series. Malone glosses it by common or trite. Mr. Wyndham says

the ordinary sense is intended, and gives examples from the Sonnets of Modernity unfavourably contrasted with Antiquity; see, however, "time-bettering days," lxxxii. 8.

7, 8. *come . . . grow*] falls short of the worth which, etc.

8. *what . . . grow*] your crop of virtues, but Mr. Tyler hesitates between "doth grow as a poet contemplates and attempts to describe your worth," and an allusion "to Mr. W. H.'s still immature youth."

12. *bring a tomb*] cf. xvii. 3.

LXXXIV] LXXXIII cont.

1-4. *Who . . . grew*] Q points wholly with commas, *viz.* at most, more, praise, alone, you, store, grew, marking the rhythm rather than the sense. Perhaps the only note of interrogation should follow "grew." This would mean "Who that says most can say more than that you are yourself, the person who monopolises in himself the world's stock of beauty"; *i.e.* "which," I. 1, is a personal relative as in the Lord's Prayer. With the reading of the text "Who" and "which" are interrogative, and "In whose confine" means "and in your confine." "Confine" = limits, as in *King Lear*, II. iv. 150.

3, 4. *In . . . grew*] *i.e.* None but yourself can be your parallel; the store

Which should example where your equal grew.
 Lean penury within that pen doth dwell 5
 That to his subject lends not some small glory ;
 But he that writes of you, if he can tell
 That you are you, so dignifies his story.
 Let him but copy what in you is writ,
 Not making worse what nature made so clear, 10
 And such a counterpart shall fame his wit,
 Making his style admired every where.
 You to your beauteous blessings add a curse,
 Being fond on praise, which makes your praises worse.

LXXXV

My tongue-tied Muse in manners holds her still,
 While comments of your praise, richly compil'd,
 Reserve their character with golden quill,

10. *worse*] *gross* Staunton conj. 12. *his style*] *his stile* Q; *his still* ed. 1640; *him still* Gildon. 13. *beauteous*] *bounteous* ed. 1806. 14. *on*] of Gildon.

LXXXV] 3. *Reserve their*] *Rehearse thy* Tyler; *Rehearse your* Anon. conj. MS.; *Reserve your* Anon. conj. MS.; *Preserve their* Burgon conj.; *Deserve their* Dowden conj.

which should produce your equal is "Beauty's store," and she (see lxxvii. 11) hath no exchequer now but yours.

8. *so*] by so saying, *i.e.* by describing you as you are.

11. *counterpart*] duplicate or copy.

14. *on*] of.

14. *which . . . worse*] *sc.* Either because you cannot be praised for modesty, or because your vanity encourages flatterers who greet you with the "strained touches" of rhetoric, "which" meaning the fact that you are fond of praise. Mr. Tyler explains "by which 'your praise,' the praise due to you, is really lessened and deteriorated"; and Dean Beeching: "Praise spoils your 'praises,' which, as above said, should be mere description of your excellence. Or the construction may be 'being fond of such (inadequate) praise as,' etc."

LXXXV] cf. lxxix. 2, 3.

1. *in manners*] from politeness; cf. *Twelfth Night*, II. i. 15: "you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself."

2. *compil'd*] composed; see lxxviii. 9.

3. *Reserve their character*] *Their* may be a misprint for *your* (cf. *y^e* the con-

tracted form of *the*) or for *thy* as in xxvi. 12, xxvii. 10, etc.; *you* and *thou* are found together in Sonnet xxiv. "Reserve" means preserve as in xxxii. 7; *Lover's Complaint*, l. 147; Minshew gives as the Latin, *reservare, servare*. "Character" is characteristics of body or mind; see *Twelfth Night*, I. ii. 51:—

"thou hast a mind that suits
 With this thy fair and outward
 character";

and *Coriolanus*, II. i. 71: "What harm can your bisson conspectuities glean out of this character," *viz.* out of Menenius's description of himself. With this reading the meaning is "eternise you." Prof. Dowden says: "Possibly 'Deserve their character' may be right, *i.e.* deserve to be written," but Dean Beeching objects that this would not go well with l. 4, and the same objection might be brought against his own conjecture *Receive*: "The sense required from this obscure line is an antithesis to l. 1, the antithesis expressed quite clearly in l. 5: 'I think good thoughts while others write good words.' This third line, therefore, must mean 'are written down with golden quill.' 'Character' means 'writing' as in Sonnet lix. 8;

And precious phrase by all the Muses fil'd.
 I think good thoughts, whilst other write good words, 5
 And, like unletter'd clerk, still cry "Amen"
 To every hymn that able spirit affords,
 In polish'd form of well refined pen.
 Hearing you prais'd, I say "'Tis so, 'tis true,"
 And to the most of praise add something more; 10
 But that is in my thought, whose love to you,
 Though words come hindmost, holds his rank before.
 Then others for the breath of words respect,
 Me for my dumb thoughts, speaking in effect.

LXXXVI

Was it the proud full sail of his great verse,
 Bound for the prize of all too precious you,
 That did my ripe thoughts in my brain inhearse,
 Making their tomb the womb wherein they grew?

4. *fil'd*] Q; *fill'd* Gildon. 5. *other*] *others* Sewell. 7. *hymn*] *Himne* Q;
line Massey conj.

LXXXVI] 2. *all too precious*] in a parenthesis Q.

for 'reserve,' therefore, we should expect 'receive,' and for that 'reserve' may be a misreading of the MS., or it may be used as a strong way of saying 'are written in a permanent form for posterity.'" It seems to me that the antithesis is sufficiently emphasized by the phrase "with golden quill."

4. *by all the Muses fil'd*] The implication that all the Muses could give a higher perfection to style than the Muse of Poetry alone is found also in Tennyson, *To Virgil*: "All the charm of all the Muses often flowering in a lonely word"; "filed" is polished, perfected; cf. Cicero, *de Or.* i. 39, 180: "uir oratione maxime limatus," and Ovid, *P.* i. 5, 19:—

"incipiam lima mordacius uti,
 Et sub iudicium singula verba
 uocem."

Prof. Case adds Jonson on *Shakespeare*, "In his well-torned and true-filed lines."

7. *hymn*] poem; see *The Kingis Quair* (Scottish Text Soc.), 33:—

"And on the smallē greenē twistis
 sat

The lytill suetē nyghtingale, and
 song

So loud and clere the ymynis con-
 secrat

Off luvis use";

and *ib.* 197: "Unto the Impnis of my (Malone).

maisteris dere Gowere and Chaucere . . . I recommend my buk." The word may connote praise, as it usually does. "Hymns" has been supposed to refer to Chapman who used it as a title, "Hymnus in Cynthia" just as "with golden quill" has been referred to Davies who prided himself on his penmanship. Spenser also wrote "Hymns."

11. *that . . . thought*] i.e. the something more is unspoken; see *Two Gentlemen of Verona*, II. ii. 17:—

"What, gone without a word?

Ay, so true love should do, it cannot speak."

14. *in effect*] virtually, by showing my love; see l. 11.

LXXXVI] LXXXVI cont.

1. *Was . . . verse*] cf. lxxx. 6; this, if not ironical, could apply only to Marlowe's verse or Chapman's, and Marlowe died in 1593; would good verse be inspired by the gulling of an affable ghost?

3. *inhearse*] entomb.

4. *Making . . . grew*] cf. *Romeo and Juliet*, II. iii. 10:—

"The earth that's nature's mother
 is her tomb;

What is her burying grave that is
 her womb."

Was it his spirit, by spirits taught to write 5
 Above a mortal pitch, that struck me dead ?
 No, neither he, nor his compeers by night
 Giving him aid, my verse astonished.
 He, nor that affable familiar ghost
 Which nightly gulls him with intelligence, 10
 As victors, of my silence cannot boast ;
 I was not sick of any fear from thence :
 But when your countenance fill'd up his line,
 Then lack'd I matter ; that enfeebled mine.

LXXXVII

Farewell ! thou art too dear for my possessing,
 And like enough thou know'st thy estimate :
 The charter of thy worth gives thee releasing ;
 My bonds in thee are all determinate.
 For how do I hold thee but by thy granting ? 5
 And for that riches where is my deserving ?
 The cause of this fair gift in me is wanting,
 And so my patent back again is swerving.
 Thyself thou gav'st, thy own worth then not knowing,
 Or me, to whom thou gav'st it, else mistaking ; 10

13. *fill'd*] Gildon ; *fil'd* Q ; *fil'd* Malone.

LXXXVII] 8. *patent*] Sewell ; *patient* Q ; *patient* Boswell conj.

5. *by . . . write*] Mr. Massey thinks this refers to Marlowe ; the Herbertists, to Chapman ; see Introduction.

8. *astonished*] stunned or paralysed "as by a thunderstroke ; see *Lucrece*, l. 1730" (Dowden).

9. *familiar*] cf. *Love's Labour's Lost*, l. ii. 177 :—

"Love is a familiar ;

Love is a devil ; there is no evil angel but love " ;

and Chapman, *Shadow of Night*, *Ded.* "she [Skill *sc.* in poetry] will scarcely be looked upon by others but with invocation, fasting, watching ; yea, not without having drops of their souls like an heavenly familiar."

13. *fill'd*] Malone read *fil'd*, but, as Prof. Dowden notes, Q distinguishes between *fil'd* from "file" in lxxxv. 4, and *fil'd* = "fill'd" here and in xvii. 2, and lxiii. 3. See l. 14 : filing would not add "matter" or strength.

LXXXVII] This may be the closing sonnet of a series, and the next group may begin with xcvi.

2. *estimate*] worth ; cf. *Richard II.* ii. iii. 56 : "None else of name and noble estimate."

3. *charter of thy worth*] Your worth is so great that you may end our friendship on the ground that there is no corresponding worth in me. For this sense of charter, privilege, or freedom of action, see lviii. 9 ; and *As You Like It*, ii. vii. 48.

4. *determinate*] "i.e. determined, ended, out of date. The term is used in legal conveyances" (Malone) ; for the form, cf. "consecrate," lxxiv. 6.

8. *patent*] privilege, as in *Othello*, iv. i. 209 : "Give her patent to offend." Boswell conjectured *patient*, but whether as adjective or substantive he does not say. "Is swerving" = returns to you ; cf. l. 12, "comes home again."

So thy great gift, upon misprision growing,
Comes home again, on better judgement making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter.

LXXXVIII

When thou shalt be dispos'd to set me light,
And place my merit in the eye of scorn,
Upon thy side against myself I'll fight,
And prove thee virtuous, though thou art forsworn.
With mine own weakness being best acquainted, 5
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted;
That thou in losing me shalt win much glory:
And I by this will be a gainer too;
For bending all my loving thoughts on thee, 10
The injuries that to myself I do,
Doing thee vantage, double-vantage me.

1. *dispos'd*] ed. 1640; *dispose* Q. 8. *shalt*] Sewell; *shall* Q. 12. *double-vantage*] hyphenated by Malone (Capell MS.).

II. *upon misprision growing*] Mr. Wyndham cites Minshew—Misprizion . . . signifieth in our Common Law, neglect or negligence or over-sight . . . signifieth also a mistaking. Prof. Dowden paraphrases "a mistake having arisen" and cites 1 Henry IV. i. iii. 27:—

"misprision

Is guilty of this fault."

I think "growing" is a participle agreeing with "gift," and that the sense is—growing out of misprision, having its origin in, or being based upon a mistake—the mistake in question being an over-estimate of me or an under-estimate of yourself.

14. *no such matter*] A common phrase meaning "nothing of the sort," "not at all"; cf. Beaumont and Fletcher, *Woman's prize*, i. ii.: "And then Moroso has ye"—"No such matter."

LXXXVIII] Perhaps a continuation of xlix.

1. *set me light*] value me little, despise me; perhaps a metaphor from cards; Schmidt cites *Richard II.* i. iii. 293:—

"For gnarling sorrow hath less power to bite

The man that mocks at it and sets it light";

cf. "set at naught," *Two Gentlemen of Verona*, i. i. 68; "set at a pin's fee," *Hamlet*, i. iv. 65.

2. *in . . . scorn*] among despised things; see "Within the eye of honour," *Merchant of Venice*, i. i. 137; and *Two Gentlemen of Verona*, i. iii. 32:—

"And be in eye of [*i.e.* within reach of] every exercise
Worthy his youth."

6. *Upon thy part*] In support of your case against me. Steevens compares *Hamlet*, iii. i. 123: "but yet I could accuse me of such things that it had been better my mother had not borne me."

7. *wherein . . . attainted*] Perhaps, "by which I am infected," a meaning *New Eng. Dict.* illustrates by 1 Henry VI. v. v. 81:—

"My tender youth was never yet attaint
With any passion of inflaming love."

"Disgraced" is a common meaning, but incompatible with "conceal'd."

8. *losing*] Perhaps, "forgetting" cf. *Henry VIII.* ii. i. 57.

12. *Doing . . . me*] Profiting you, profit me, and are therefore doubly profitable.

Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.

LXXXIX

Say that thou didst forsake me for some fault,
And I will comment upon that offence :
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill, 5
To set a form upon desired change,
As I'll myself disgrace; knowing thy will,
I will acquaintance strangle and look strange;
Be absent from thy walks; and in my tongue
Thy sweet beloved name no more shall dwell, 10
Lest I, too much profane, should do it wrong;
And haply of our old acquaintance tell.

For thee, against myself I'll vow debate,
For I must ne'er love him whom thou dost hate.

XC

Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,

14. *That . . . wrong*] That for your good I will bear all evil, but, of course, Shakespeare had admitted his friend's "right" to be forsworn. "Wrong" might mean injustice rather than injury, but Shakespeare seems to have used the word in the latter sense, if we may believe Ben Jonson that *Julius Cæsar*, III. i. 47, originally read "Know Cæsar doth not wrong but with just cause," and in *Troilus and Cressida*, IV. ii. 57, "You'll do him wrong ere you're ware"; "wrong" seems to mean an injury not an injustice.

LXXXIX] This may be connected with xxxvi.

1. *Say*] i.e. If you say so, though it is false; cf. "Speak," l. 3.

3. *lameness*] If Shakespeare had been really lame from an accident or otherwise, a reference to his lameness would here be out of place, where he is expressing his willingness to confess imaginary weaknesses and uncommitted crimes. For the metaphorical use of the word *New Eng. Dict.* quotes Burton's *Diary*: "I love not to hear it, that there is a lameness in this house"; cf. "lame" in xxxvii. 3, and Gower,

Confessio Amantis, v. 2709: "The gold hath mad hise wittes lame"; see also "limping sway" = incompetent officials, in lxvi. 8.

6. *To . . . change*] To make inconstancy look respectable; cf. *King John*, v. vii. 26:—

"you are born
To set a form upon that indigest
Which he hath left so shapeless
and so rude."

8. *strangle*] cf. *Antony and Cleopatra*, II. vi. 130: "The band that seems to tie their friendship together shall be the very strangler of their amity" (Malone).

9. *walks*] cf. *Midsummer Night's Dream*, v. i. 31:—

"More [joy] than to us

Wait in your royal walks, your
board, your bed."

13. *vow debate*] pledge myself to declare war.

14. *For . . . hate*] cf. *Much Ado About Nothing*, v. ii. 68-71: "In spite of your heart, I think; alas, poor heart! If you spite it for my sake I will spite it for yours; for I will never love that which my friend hates."

XC] LXXXIX *cont.*

Join with the spite of fortune, make me bow,
 And do not drop in for an after-loss :
 Ah, do not, when my heart hath 'scap'd this sorrow, 5
 Come in the rearward of a conquer'd woe ;
 Give not a windy night a rainy morrow,
 To linger out a purpos'd overthrow.
 If thou wilt leave me, do not leave me last,
 When other petty griefs have done their spite, 10
 But in the onset come : so shall I taste
 At first the very worst of fortune's might ;
 And other strains of woe, which now seem woe,
 Compar'd with loss of thee will not seem so.

XCI

Some glory in their birth, some in their skill,
 Some in their wealth, some in their body's force ;
 Some in their garments, though new-fangled ill ;

4. *after-loss*] hyphenated by Sewell.
shall] ed. 1640 ; *stall* Q.

6. *woe*] *for* Palgrave conj. 11.

XCI] 2. *body's*] Malone (Capell MS.) ; *bodies* Q ; *bodies'* Dyce.

3. *the spite of fortune*] Dean Beeching asks: "Does this 'spite of fortune' refer to the troubles of Shakespeare's company, due to the popularity of the boy actors? See *Hamlet*, II. ii. 352." Line 2 shows that Shakespeare is not here complaining of the fate that made him an actor, as he may be in cxi. 6, 7.

4. *after-loss*] what Shylock calls "loss upon loss," *Merchant of Venice*, III. i. 96; though "after-love" in *Two Gentlemen of Verona*, III. i. 95, and *Richard II.* v. iii. 35, is love that succeeds a different feeling, hatred, or scorn.

6. *rearward*] cf. *Much Ado About Nothing*, IV. i. 128:—

"Thought I thy spirits were
 stronger than thy shames,

Myself would, on the rearward of
 reproaches,

Strike at thy life."

(Malone). See also *Romeo and Juliet*, III. ii. 121 (Steevens).

8. *linger*] cause to linger, protract; cf. *Midsummer Night's Dream*, I. i. 4; *2 Henry IV.* I. ii. 265; and *A Proper Wooing Song* (Clement Robinson, *A Handful*, etc., ed. Arber, p. 52):—

"It can be no lesse than a sinfull deed,
 trust me truly,

To linger a Louer that looks to
 speede,

in due time duely."

13. *strains*] Prof. Dowden explains "inward motions of woe," citing *Much Ado About Nothing*, v. i. 11-14:—

"Measure his woe the length and
 breadth of mine

And let it answer every strain for
 strain,

As thus for thus and such a grief
 for such,

In every lineament, branch, shape,
 and form";—

but, as Dean Beeching says, this passage seems to fix the meaning of "strain" in both places as "sort," "kind," which connects with the root-meaning of "race."

XCI] Perhaps connected with xxix.

3. *new-fangled ill*] fashionably ugly. The original sense of "new-fangled" (properly *new fangle*, the "d" is ex-crescent), viz. "fond of novelty," appears in *As You Like It*, IV. i. 152: "More new-fangled than an ape," but "new-fangled shows" in *Love's Labour's Lost*, I. i. 106, seems to mean newly and strangely fashioned. Prof. Case refers to the Vice in *Like Will to Like* who is called Nichol Newfangle, and quotes:—

"Let thy new-fangled fashions bear
 such a sway

That a rascal be so proud as he
 that best may";

Some in their hawks and hounds, some in their horse;
 And every humour hath his adjunct pleasure, 5
 Wherein it finds a joy above the rest:
 But these particulars are not my measure;
 All these I better in one general best.
 Thy love is better than high birth to me,
 Richer than wealth, prouder than garments' cost, 10
 Of more delight than hawks or horses be;
 And having thee, of all men's pride I boast:
 Wretched in this alone, that thou mayst take
 All this away and me most wretched make.

XCII

But do thy worst to steal thyself away,
 For term of life thou art assured mine;
 And life no longer than thy love will stay,
 For it depends upon that love of thine. 5
 Then need I not to fear the worst of wrongs,
 When in the least of them my life hath end.
 I see a better state to me belongs
 Than that which on thy humour doth depend:
 Thou canst not vex me with inconstant mind,
 Since that my life on thy revolt doth lie. 10
 O, what a happy title do I find,
 Happy to have thy love, happy to die!
 But what's so blessed-fair that fears no blot?
 Thou mayst be false, and yet I know it not.

9. *better*] ed. 1640; *bitter* Q.

XCII] 13. *blessed-fair*] hyphenated by Malone.

see Hazlitt's Dodsley, iii. p. 312. I may add that this Nichol Newfangle was taught (in hell) to make breeches as big as good barrels (p. 310).

4. *horse*] the old plural, horses, as in *The Taming of the Shrew*, III. ii. 206: "My horse"—"Ay, sir, they be ready."

5. *humour*] disposition, individual temperament, the complexion or constitution depending on the prevailing humour, whether blood, red choler, black choler, or phlegm (Prof. Case).

10. *Richer . . . cost*] Steevens compares *Cymbeline*, III. iii. 23, 24:—

"Richer than doing nothing for a bauble,
 Prouder than rustling in unpaid-
 for silk."

12. *And . . . boast*] I boast of having in you the equivalent of all the sources of pride which other men have severally; see xxix., where he speaks of being consoled for the absence of other men's advantages.

XCII] XCI *cont.*

10. *Since . . . lie*] Since my life depends on your friendship; "revolt" is similarly used in *Romeo and Juliet*, IV. i. 58:—

"Or my true heart with treacherous revolt

Turn to another."

11. *O . . . find*] How truly I deserve the name of happy, but "happy title" may be, as Prof. Case takes it, "title to happiness" implying certainty of happiness."

XCIII

So shall I live, supposing thou art true,
 Like a deceived husband ; so love's face
 May still seem love to me, though alter'd new ;
 Thy looks with me, thy heart in other place :
 For there can live no hatred in thine eye, 5
 Therefore in that I cannot know thy change.
 In many's looks the false heart's history
 Is writ in moods and frowns and wrinkles strange,
 But heaven in thy creation did decree
 That in thy face sweet love should ever dwell ; 10
 Whate'er thy thoughts or thy heart's workings be,
 Thy looks should nothing thence but sweetness tell.
 How like Eve's apple doth thy beauty grow,
 If thy sweet virtue answer not thy show !

XCIV

They that have power to hurt and will do none,
 That do not do the thing they most do show,
 Who, moving others, are themselves as stone,
 Unmoved, cold and to temptation slow ;
 They rightly do inherit heaven's graces 5
 And husband nature's riches from expense ;
 They are the lords and owners of their faces,
 Others but stewards of their excellence.
 The summer's flower is to the summer sweet,
 Though to itself it only live and die, 10
 But if that flower with base infection meet,
 The basest weed outbraves his dignity :

5. *there*] Gildon ; *their* Q.

XCIV] 12. *basest*] *barest* S. Walker conj.

XCIII] XCII cont.

7, 8. *In . . . strange*] Malone contrasts *Macbeth*, i. iv. 12:—

"There is no art

To find the mind's construction in the face."

13. *Eve's apple*] "It was pleasant to the eyes," Gen. iii. 6.

XCIV] Perhaps out of place ; cf. lxix. 5. *rightly do inherit*] usually explained as if it meant "have a right to get them"; I take it to mean "use them rightly," or more strictly, possess them as they ought to be possessed by keeping a firm hold on them. Of course "heaven's" implies that they

are a gift ; compare *Romeo and Juliet*, i. ii. 30, and *Richard II.* ii. i. 83:—

"as a grave

Whose hollow womb inherits [*i.e.* contains], nought but bones," which, however, Prof. Case explains as "receives as its due," "comes into possession of."

6. *expense*] expenditure, waste, as in cxxix. i.

8. *stewards*] through whose hands money passes for the advantage of others.

10. *to itself*] for itself ; cf. liv. 11.

11, 12. *But . . . dignity*] cf. lxix. 11, 12.

For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

XCV

How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name!
O, in what sweets dost thou thy sins inclose!
That tongue that tells the story of thy days, 5
Making lascivious comments on thy sport,
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, what a mansion have those vices got
Which for their habitation chose out thee, 10
Where beauty's veil doth cover every blot
And all things turn to fair that eyes can see!
Take heed, dear heart, of this large privilege;
The hardest knife ill us'd doth lose his edge.

XCVI

Some say, thy fault is youth, some wantonness;
Some say, thy grace is youth and gentle sport;
Both grace and faults are lov'd of more and less:

12. *turn*] Sewell; *turnes* Q.

14. *Lilies . . . weeds*] This line occurs, as Steevens noted, in *Edward III.* II. i. 451:—

"Dark night seems darker by the lightning flash,

Lilies that fester smel far worse then weeds;

And every glory that inclynes to sin,

The shame is treble by the opposite."

Perhaps in the Sonnets it should be marked with inverted commas, but the scene in the play has been lightly ascribed to Shakespeare. Prof. Dowden compares with this sonnet *Twelfth Night*, III. iv. 399-404.

XCV] Perhaps a continuation of the preceding sonnet; cf. lxi.

2. *canker*] cf. xxxv. 4; lxx. 7.

8. *Naming . . . report*] i.e. The naming of your name is as the sign of the cross to negative the evil that is said

of you, a fanciful way of saying that your name, suggesting your beauty and graces, makes men less severe judges of your conduct. Steevens compares *Antony and Cleopatra*, II. ii. 245:—

"For vildest things

Become themselves in her, that the holy priests

Bless her when she is riggish."

A closer parallel is Sonnet lxxxii. 4, 5:—

"The dedicated words that writers use

Of their fair subject, blessing every book."

9. *what a mansion*] as if were "swept and garnished," a reference to the parable, St. Matt. xii. 44.

XCVI] XCV cont. Envoy to lxxvi.-xcv.

3. *more and less*] gentle and simple, as in *Macbeth*, v. iv. 12.

Thou mak'st faults graces that to thee resort.
 As on the finger of a throned queen 5
 The basest jewel will be well esteem'd,
 So are those errors that in thee are seen
 To truths translated and for true things deem'd.
 How many lambs might the stern wolf betray,
 If like a lamb he could his looks translate! 10
 How many gazers mightst thou lead away,
 If thou wouldst use the strength of all thy state!
 But do not so; I love thee in such sort,
 As thou being mine, mine is thy good report.

XCVII

How like a winter hath my absence been
 From thee, the pleasure of the fleeting year!
 What freezings have I felt, what dark days seen!
 What old December's bareness every where!
 And yet this time remov'd was summer's time; 5
 The teeming autumn, big with rich increase,
 Bearing the wanton burthen of the prime,
 Like widowed wombs after their lords' decease:
 Yet this abundant issue seem'd to me

4. mak'st] makst Q. 11. mightst] might Q.
 XCVII] 8. widowed] widdowed Q; widow'd Gildon.

4. *Thou . . . resort*] The faults that "to thee resort" are the vices referred to in xcv. 9, 10. You turn your faults into graces. A similar construction may be seen in lxxvii. 11.

10. *If . . . translate*] A prolepsis, if he could transform his looks so as to be like a lamb; cf. *Midsummer Night's Dream*, III. i. 121, where bully Bottom has his looks translated like an ass.

13, 14. *But . . . report*] The same couplet closes xxxvii. Prof. Dowden suggests as a possibility that the MS. in Thorpe's hands may here have been imperfect, and that he filled it up so far as to complete xcvii. with a couplet from an earlier sonnet. On the other hand, if we may judge from a single instance, it was Thorpe's practice where he suspected a lacuna to indicate it by marks of parenthesis, see cxxvi. The repetition seems to show that Shakespeare did not prepare the Sonnets for publication, as the misprints, that he did not read the proofs.

XCVII] Perhaps the beginning of a

new series following one that closes with lxxxvii. The "absence" may be a metaphor for estrangement.

5. *time remov'd*] "removed" seems to have an active sense, the time that separated us. Malone paraphrases "This time in which I was remote or absent from thee," citing (irrelevantly) *Measure for Measure*, I. iii. 8: "He ever lov'd the life remov'd"; and *1 Henry IV.* IV. i. 35:—

"nor did he think it meet

To lay so dangerous and dear a trust

On any soul remov'd."

Prof. Dowden cites *Twelfth Night*, v. 92:—

"Taught him to face me out of his acquaintance

And grew a twenty years removed thing,"

which Schmidt explains, "as if he had not seen me for twenty years." There seems to be no exact parallel.

6. *The . . . increase*] cf. *Midsummer Night's Dream*, II. i. 111-14 (Malone).

But hope of orphans and unfather'd fruit ; 10
 For summer and his pleasures wait on thee,
 And, thou away, the very birds are mute ;
 Or, if they sing, 'tis with so dull a cheer
 That leaves look pale, dreading the winter's near.

XCVIII

From you have I been absent in the spring,
 When proud-pied April, dress'd in all his trim,
 Hath put a spirit of youth in every thing,
 That heavy Saturn laugh'd and leap'd with him.
 Yet nor the lays of birds, nor the sweet smell 5
 Of different flowers in odour and in hue,
 Could make me any summer's story tell,
 Or from their proud lap pluck them where they grew :

10. *hope*] *croß* Staunton conj.

XCVIII] 2. *proud-pied*] hyphenated in Ewing.

10. *But . . . fruit*] a hendiadys; the imagery seems blurred beyond recognition or recovery. Autumn may be understood as the earth in autumn and is evidently the mother, but who is the father? Possibly, the prime = spring. Summer and autumn are indistinguishable. "Yet" must repeat the "yet" of l. 5, for to say a mother is a widow yet her child is an orphan is absurd. Dean Beeching explains: "It was the early autumn, and so the crops and fruits could as yet only be spoken of as a 'hope.' They would be orphans, because in the friend's absence summer seemed dead. For 'hope of orphans' = unborn children, cf. l. x. 13, 'times in hope' = unborn times."

XCVIII] This seems to have been placed here by some one who noticed that "absence" was referred to in the previous sonnet. Two sonnets on two different absences are unlikely to have been written without any other sonnet intervening.

2. *proud-pied April*] cf. Sidney, *Elizabethan Sonnets*, ed. Lee, i. 79: "May then young, his pied weeds showing," i.e. displaying his coat of many colours.

2. *dress'd in all his trim*] Malone compares *Romeo and Juliet*, i. ii. 27:—

"Such comfort as do lusty young men feel
 When well-apparell'd April at the heel
 Of limping winter treads";

see also *I Henry IV.* iv. i. 101, 113: "As full of spirit as the month of May;" "They come like sacrifices in their trim."

4. *That . . . him*] The planet Saturn made those born under its influence cold, gloomy, and melancholy; cf. *Cymbeline*, II. v. 12:—

"did it with

A pudency so rosy the sweet view on't

Might well have warm'd old Saturn."

7. *Could . . . tell*] By a "summer's story" Shakespeare seems to have meant some gay fiction. Thus his comedy founded on the adventures of the king and queen of the fairies, he calls *A Midsummer Night's Dream*. On the other hand, in *The Winter's Tale* (II. i. 25) he tells us, "a sad tale's best for winter." So also in *Cymbeline* (III. iv. 12):—

"if it be summer news,

Smile to it before: if winterly, thou need'st

But keep that countenance still."

(Malone).

8. *Or . . . grew*] "their" = on which they lay; Malone compares *Richard II.* v. ii. 46:—

"Who are the violets now,

That strew the green lap of the new-come spring?"

See also *A Lover's Complaint*, 235: "made the blossoms dote."

Nor did I wonder at the lily's white,
 Nor praise the deep vermilion in the rose ;
 They were but sweet, but figures of delight,
 Drawn after you, you pattern of all those.
 Yet seem'd it winter still, and, you away,
 As with your shadow I with these did play.

10

XCIX

The forward violet thus did I chide :
 Sweet thief, whence didst thou steal thy sweet that smells,
 If not from my love's breath ? The purple pride
 Which on thy soft cheek for complexion dwells

11. *were*] ed. 1640 ; *weare* Q. *were but sweet, but figures*] *were, my sweet, but figures* Malone conj. ; *were but fleeting figures* Hudson (Lettsom conj.).

11. *but sweet*] Malone asked what more could be expected from flowers, and conjectured *my sweet*, citing "my rose" from cix. 14 ; Steevens answered, "The poet refuses to enlarge on the beauty of the flowers, declaring that they are only sweet, only delightful, as far as they resemble his friend."

14. *shadow*] a figure of delight drawn after you ; cf. xxvii. 10.

XCIX] XCVIII *cont.* (?) *Envoy* to xcvii., xcvi. This sonnet has fifteen lines, and Dean Beeching conjectures that it is only a rough draft : "The correspondence of line 1 to line 6 shows that the first line was not an afterthought ; and the repetition of the reference to 'breath' in line 11 suggests that Shakespeare used a quatrain already written (ll. 2-5) for his passage about the violet, intending afterwards to reduce it to three lines by limiting the parallel to 'complexion'." Still there are other sonnets of fifteen lines. Barnes, *Parthenophil* and *Parthenope* (referred to by Prof. Dowden) has many, *viz.* 14, 16, 19, 21, 22, 24, 26, 27, 29, 34, 35, 36, 37, 38, 39, 40, 44, 46. These end in two couplets and the omission of the thirteenth line would make them normal. Prof. Case adds Griffin, *Fidessa*, lx. (15 ll. all on one rime) ; and Giles Fletcher, *Licia*, xxv. (18 ll.), all the rest having 14. And there are others. A sonnet in Constable's *Diana* (l. ix.) refers to the same flowers except marjoram (Massey) :—

"My Lady's presence makes the roses red,

Because to see her lips they blush for shame.

The lily's leaves, for envy, pale became ;

And her white hands in them this envy bred.

The Marigold the leaves abroad doth spread ;

Because the sun's and her power are the same.

The violet of purple colour came,

Dyed in the blood she made my heart to shed.

In brief. All flowers from her their virtue take ;

From her sweet breath their sweet smells do proceed ;

The living heat which her eye-beams doth make

Warmeth the ground and quickeneth the seed.

The rain, wherewith she watereth the flowers

Falls from mine eyes, which she dissolves in showers."

1. *forward violet*] Schmidt explains "forward" here as early-ripe, premature, citing *Richard III.* iii. i. 94 : "Short summers lightly have a forward spring" ; *Hamlet*, i. iii. 8 :—

"A violet in the youth of primy nature,

Forward, not permanent."

The *viola odorata* is regarded as belonging to the spring because its later seed-bearing flowers are hardly noticed, having inconspicuous petals.

In my love's veins thou hast too grossly dyed. 5
 The lily I condemned for thy hand,
 And buds of marjoram had stol'n thy hair ;
 The roses fearfully on thorns did stand,
 One blushing shame, another white despair ;
 A third, nor red nor white, had stol'n of both, 10
 And to his robbery had annex'd thy breath ;
 But, for his theft, in pride of all his growth
 A vengeful canker eat him up to death.
 More flowers I noted, yet I none could see
 But sweet or colour it had stol'n from thee. 15

C

Where art thou, Muse, that thou forget'st so long
 To speak of that which gives thee all thy might ?
 Spend'st thou thy fury on some worthless song,
 Dark'ning thy power to lend base subjects light ?
 Return, forgetful Muse, and straight redeem 5
 In gentle numbers time so idly spent ;
 Sing to the ear that doth thy lays esteem
 And gives thy pen both skill and argument.

7. *marjoram*] Sewell ; *marierom* Q.
scent S. Walker conj.

9. *One*] Sewell ; *Our* Q. 15. *sweet*]

6. *I . . . hand*] i.e. I said that it had stolen its whiteness from thy hand. Dean Beeching explains "for" as "in comparison with"; I think it means "on account of." Malone paraphrases, "I condemned the lily for presuming to emulate the whiteness of thy hand."

7. *marjoram*] Prof. Dowden writes: "Mr. H. C. Hart tells me that buds of marjoram are dark purple-red before they open and afterwards pink; dark auburn, I suppose, would be the nearest approach to marjoram in the colour of hair. Mr. Hart suggests that the marjoram has stolen not colour but perfume from the young man's hair"; Dean Beeching, "I have a bunch of half-opened marjoram before me as I write, and the colour is that of the pigment known as 'brown madder'." If we knew the colour of the hair we might be able to infer the exact species of marjoram and *vice versa*. Some suppose the reference is to the shape of marjoram buds, but shape is not mentioned in l. 14.

8. *The . . . stand*] uneasily, as detected thieves; cf. *Winter's Tale*, iv. 596: "But O the thorns we stand upon," where there is no quibble.

CJ Written after an interval, see l. 1.
 3. *fury*] the "fine frenzy" of *Midsummer Night's Dream*, v. i. 12; cf. Sidney, *Astrophel and Stella*, lxxiv. :—

"Some do I hear of poet's fury tell,
 But (God wot) wot not what they mean by it";

Cicero (*De Orat.* 46) explains: "Saepe enim audiui poetam bonum neminem . . . sine inflammatione animorum existere posse, et sine quodam afflatu quasi furoris." See also xvii. 11, "a poet's rage."

4. *Dark'ning . . . light*] whereas a noble subject (see lxxxiv. 7, 8) dignifies a poet's story.

6. *gentle*] noble; cf. *The Tempest*, i. ii. 468: "Make not too rash a trial of him, for He's gentle"; and as a verb *Henry V.* iv. iii. 63 :—

"Be he ne'er so vile
 This day shall gentle his condition."

Rise, resty Muse, my love's sweet face survey,
 If Time have any wrinkle graven there ; 10
 If any, be a satire to decay,
 And make Time's spoils despised every where.
 Give my love fame faster than Time wastes life ;
 So thou prevent'st his scythe and crooked knife.

CI

O truant Muse, what shall be thy amends
 For thy neglect of truth in beauty dyed ?
 Both truth and beauty on my love depends ;
 So dost thou too, and therein dignified.
 Make answer, Muse : wilt thou not haply say, 5
 "Truth needs no colour, with his colour fix'd ;
 Beauty no pencil, beauty's truth to lay ;
 But best is best, if never intermix'd" ?

9. *resty*] *restive* Malone. 14. *prevent'st*] Gildon ; *preuenst* Q.
 CI] 2, 4. *dyed* . . . *dignified*] *di'd* . . . *dignifi'de* Q. 6-8. "Truth . . .
intermix'd"] Printed as a quotation first by Malone.

9. *resty*] *lazy* ; cf. *Cymbeline*, III. vi.
 34 :—

"Weariness

Can snore upon the flint, when
 resty sloth

Finds the down pillow hard" ;

and Sidney, *Astrophel and Stella*, lxxx. :
 "And no spur can his resty race renew."

11. *be a satire to*] i.e. satirise : satire
 = satirist, perhaps to be regarded as a
 misuse of "Satyr," says *New Eng.*
Dict., citing Harington, *Ulysses upon*
Ajax :—

"Harke in thine eare,

Miacmos is a Satire, a quipping
 fellow."

12. *And . . . every where*] spoils =
 acts of spoliation ; cf. *Merchant of*
Venice, v. i. 85 : "treasons, stratagems
 and spoils." The Muse can immortalise
 what Time seems to destroy.

14. *prevent'st*] "so by anticipa-
 tion thou hinderest the destructive
 effects of his weapons" (Steevens).

14. *scythe . . . knife*] crooked scythe,
 a hendiadys.

CI] C cont. *Envoy* to lxxviii.-c. (C.
 A. Brown).

2. *truth in beauty dyed*] cf. liv. 1, 2 :—
 "O how much more doth beauty
 beauteous seem

By that sweet ornament which
 truth doth give."

3. *Both . . . depends*] Perhaps be-

cause the friend is Nature's store of
 truth and beauty.

4. *dignified*] art dignified.

6, 7. *Truth . . . lay*] The friend is
 beautiful in appearance, true in heart.
 Without exactly saying that "beauty
 is truth, truth beauty," Shakespeare
 seems to identify them by speaking of
 each in terms of the other, of truth's
 beauty and beauty's truth, as Swinburne
 of time and grief in the second chorus
 of his *Atalanta* :—

"Time, with a gift of tears ;

Grief, with a glass that ran."

In prose the lines may mean—Truth
 needs no embellishment of painting ;
 for its hue is not artificial ; like Olivia's
 complexion " 'tis in grain, and will en-
 dure wind and weather." Beauty needs
 no painter's brush to spread its colour
 for it is natural ; beauty's truth is prac-
 tically equivalent to true beauty as
 opposed to the beauty induced by cos-
 metics. I take "his" = "its," i.e.
 truth's in l. 6 : it is parallel to
 "beauty's" in l. 7, but Prof. Case
 understands it as the friend's, and pre-
 fers Dean Beeching's explanation, *vis.*
 "His truth needs no praise, or 'colour,'
 because his own 'colour' or beauty
 sufficiently fixes it."

8. *But . . . intermix'd*] Perfect
 beauty and perfect truth are best with-
 out the addition of artificial colouring

Because he needs no praise, wilt thou be dumb?
 Excuse not silence so, for 't lies in thee 10
 To make him much outlive a gilded tomb
 And to be praised of ages yet to be.
 Then do thy office, Muse; I teach thee how
 To make him seem long hence as he shows now.

CII

My love is strengthen'd, though more weak in seeming;
 I love not less, though less the show appear:
 That love is merchandiz'd whose rich esteeming
 The owner's tongue doth publish every where.
 Our love was new, and then but in the spring, 5
 When I was wont to greet it with my lays;
 As Philomel in summer's front doth sing,
 And stops her pipe in growth of riper days:
 Not that the summer is less pleasant now
 Than when her mournful hymns did hush the night, 10
 But that wild music burthens every bough,
 And sweets grown common lose their dear delight.
 Therefore, like her, I sometime hold my tongue,
 Because I would not dull you with my song.

CIII

Alack, what poverty my Muse brings forth,
 That having such a scope to show her pride,

11. *him*] *her* ed. 1640. 14. *him* . . . *he*] *her* . . . *she* ed. 1640.
 CII] 8. *her*] Housman; *his* Q. 11. *bough*] Gildon; *bow* Q.

throughout, a poet's praise is spoken of in metaphors derived from painting. Compare ciii. 9, 10.

10, 11. 't *lies* . . . *tomb*] Though his truth and beauty need no aid now, they will die with him if not immortalised in verse.

CII] Perhaps connected with the preceding sonnet, but cf. lxxxiii.

3, 4. *That* . . . *where*] merchandiz'd = treated as a merchant treats his goods; esteeming = worth or value. For "a seller's praise," see note on xxi. 14, and *Love's Labour's Lost*, II. i. 16 (cited by Capell):—

"my beauty, though but mean
 Needs not the painted flourish of
 your praise:

Beauty is bought by judgment of
 the eye,

Not utter'd by base sale of chap-
 men's tongues."

7. *summer's front*] the beginning of summer; cf. *Winter's Tale*, IV. iv. 3:—

"no shepherdess, but Flora
 Peering in April's front";

and *Coriolanus*, II. i. 57: "the forehead of the morning" (Malone).

8. *her*] So Housman; cf. "her mournful hymns," l. 10. Q has *his*, which is perhaps right, whether taken as masculine or neuter. Shakespeare may have known that it is the cock nightingale which sings.

CIII] Possibly this sonnet should precede lxxvii.

2. *scope*] as we say, field; cf. cv. 12.

The argument, all bare, is of more worth
 Than when it hath my added praise beside !
 O, blame me not, if I no more can write ! 5
 Look in your glass, and there appears a face
 That over-goes my blunt invention quite,
 Dulling my lines and doing me disgrace.
 Were it not sinful then, striving to mend,
 To mar the subject that before was well ? 10
 For to no other pass my verses tend
 Than of your graces and your gifts to tell ;
 And more, much more, than in my verse can sit,
 Your own glass shows you when you look in it.

CIV

To me, fair friend, you never can be old,
 For as you were when first your eye I ey'd,
 Such seems your beauty still. Three winters cold
 Have from the forests shook three summers' pride,

13. *sit*] *fit* Delius conj.

CIV] 1. *friend*] *love* ed. 1640. 3, 4. *winters . . . summers'*] Malone (Capell MS.); *winters . . . summers* Q; *winters' . . . summers'* Dyce.

3. *argument, all bare*] cf. "bare truth," *ix*. 4; the subject, *viz.* yourself, or perhaps your beauty, see l. 6, when entirely unadorned, *sc.* by compliments; so Thompson, *Autumn*, 204 :—
 "Loveliness

Needs not the foreign aid of ornament,

But is when unadorn'd adorn'd the most."

7. *over-goes*] surpasses, exceeds; cf. *Richard III.* *ii.* *ii.* 61: "To overgo thy plaints and drown thy cries." The more usual "outgo" occurs in *Henry VIII.* *i.* *ii.* 207; *Timon of Athens*, *i.* *i.* 285. For the sense, Steevens compares *The Tempest*, *iv.* *i.* 10 :—

"For thou wilt find she will out-strip all praise,
 And make it halt behind her";
 and *Othello*, *ii.* *i.* 63 :—

"he hath achiev'd a maid
 That paragon's description and wild fame:

One that excels the quirks of blazoning pens."

Malone adds *Winter's Tale*, *v.* *ii.* 62.

9, 10. *striving . . . well*] cf. *King John*, *iv.* *ii.* 28 :—

"When workmen strive to do better than well,
 They do confound their skill"

(Steevens); and *King Lear*, *i.* *iv.* 369: "Striving to better oft we mar what's well" (Malone).

11. *pass*] end or issue.

CIV] The difficulty of determining the date of the Sonnets may be illustrated by Mr. H. Brown's explanation of the three years here mentioned: "The allusion is to the time when the poet first saw him [Lord Herbert] as a boy, prior to the date of the commencement of the song. . . . Thus, now, circa 1603-4 refers to 1597-8, the date of the first Sonnet, from which Time has been withheld. He reminds his friend he first saw him three years before this date, 1597-8, *i.e.* in 1594-5."

3. *winters*] Dyce reads *winters'* corresponding to "*summers'*." Q, of course, has no apostrophes: they were not then used in such a case.

4. *three summers' pride*] A similar expression occurs in *Romeo and Juliet*, *i.* *ii.* 10: "Let three more summers wither in their pride" (Steevens).

Three beauteous springs to yellow autumn turn'd 5
 In process of the seasons have I seen,
 Three April perfumes in three hot Junes burn'd,
 Since first I saw you fresh, which yet are green.
 Ah, yet doth beauty, like a dial-hand
 Steal from his figure, and no pace perceiv'd; 10
 So your sweet hue, which methinks still doth stand,
 Hath motion, and mine eye may be deceiv'd:
 For fear of which, hear this, thou age unbred;
 Ere you were born was beauty's summer dead.

CV

Let not my love be call'd idolatry,
 Nor my beloved as an idol show,
 Since all alike my songs and praises be
 To one, of one, still such, and ever so.
 Kind is my love to-day, to-morrow kind, 5
 Still constant in a wondrous excellence;
 Therefore my verse to constancy confin'd,
 One thing expressing, leaves out difference.
 "Fair, kind, and true," is all my argument,
 "Fair, kind, and true," varying to other words; 10
 And in this change is my invention spent,
 Three themes in one, which wondrous scope affords.

5. *autumn*] *Autumne* Q (in italics). 9. *dial-hand*] hyphenated by Gildon.
 10, 12. *perceiv'd* . . . *deceiv'd*] *perceiv'e* . . . *deceaved* Q.
 CV] 7. *confin'd*] *confin'de* Q.

6. *process*] cf. Tennyson, *Locksley Hall*: "the process of the suns."

10. *Steal from his figure*] cf. lxxvii.
 7; Malone quotes from *Richard III*.
 III. vii. 168: "mellow'd by the stealing hours of time."

11. *which* . . . *stand*] therefore lxxvii. would seem to be addressed to a different person or to be out of place. Prof. Case suggests, "different points of view at different times."

CV] cf. lxxvi.

1. *idolatry*] cf. *Romeo and Juliet*, II. ii. 114:—

"Swear by thy gracious self
 Which is the god of my idolatry";
 and see note on "saint" in this series,
Merchant of Venice, II. vii. 40.

2. *show*] appear.

3. *Since*] Is this the reason for the accusation or the beginning of a defence against it? W. S. Walker paraphrases "Because the continual repetition of the same praises seemed like a form of worship," cf. cviii. 1-8 (Dowden). The meaning might possibly be, "he deserves worship being a trinity of goodness, 'three in one'."

7, 8. *Therefore* . . . *difference*] cf. lxxvi. 5, 6.

8. *difference*] variety; cf. *As You Like It*, II. i. 6: "the seasons' difference"; *Hamlet*, v. ii. 112: "full of most excellent differences," i.e. different excellencies (Schmidt).

"Fair, kind, and true," have often liv'd alone,
Which three till now never kept seat in one.

Cvi

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best, 5
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring ; 10
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing :
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

12. *skill*] Malone (Tyrwhitt conj. and Capell MS.); *still* Q.

13. *alone*] *i.e.* each in one man or another.

Cvi] cf. lix. Prof. Dowden compares Constable, *Diana* :—

"Miracle of the age I never will deny

That former poets praise the beauty of their days ;

But all those beauties were but figures of thy praise,

And all those poets did of thee but prophesy."

1. *wasted*] spent, not mis-spent ; so "days outworn" (lxviii. 1) = the days of old.

3. *making . . . rhyme*] *i.e.* making old rhyme beautiful.

5. *blazon*] Perhaps praise ; cf. "praises," l. 9, rather than mere description. Cotgrave (*Dict.* 1611) has "Blason : m. Armes, or, a coate of Armes ; also, the scutcheon, or shield

wherein Armes are painted, or figured ; also, Blazon, or the blazing of Armes ; also, prayse, commendation &c." ; cf. "Blasonner, To blaze Armes ; also to prayse," etc. To blaze arms is to describe them in technical terms, or to paint them with their proper colours.

8. *master*] own, possess, as in *Lucrece*, l. 863 ; *Merchant of Venice*, v. 174 ; cf. master = owner, *As You Like It*, III. v. 108.

11. *look'd . . . eyes*] saw as in a glass darkly, not face to face.

12. *skill*] Tyrwhitt's correction of *still*, Q, which Mr. Wyndham retains, taking "enough" as the object of had. Having the skill, for "the Poet defers here as elsewhere to the artistic excellence of the antique presentment of beauty," they had not the model, and had therefore not "enough."

CVII

Not mine own fears, nor the prophetic soul
Of the wide world dreaming on things to come,
Can yet the lease of my true love control,
Suppos'd as forfeit to a confin'd doom.
The mortal moon hath her eclipse endur'd,

5

4. *Suppos'd*] *Suppos'de* Q.
assur'de Q.

5, 7. *endur'd . . . assur'd*] *indur'de . . .*

CVII] This sonnet may owe its place here to the word "prophecies" in cvi. 9, as xxvii. may have succeeded xxvi. because xxvi. 9 speaks of "my moving." Massey regarded it as congratulating Southampton on his release from the Tower on the accession of James I. He has received more support for his view that the "mortal moon" is Elizabeth, the Cynthia of the poets. Certainly before her death there were forebodings as to the future and a time of peace followed. Prof. Dowden opposes these views: "I interpret (as Mr. Simpson does, *Philosophy of Shakespeare's Sonnets*, p. 79): 'Not my own fears (that my friend's beauty may be on the wane, Sonnet civ. 9-14) nor the prophetic soul of the world, prophesying in the person of dead knights and ladies your perfections (Sonnet cvi.), and so prefiguring your death, can confine my lease of love to a brief term of years. Darkness and fears are past, the augurs of ill find their predictions falsified, doubts are over, peace has come in place of strife; the love in my heart is fresh and young (see cviii. l. 9) and I have conquered Death, for in this verse we both shall find life in the memories of men.'"

1. *fears*] It is not stated whether these fears were lest his friend's beauty should wane, or his friend's constancy, or lest his friend's imprisonment (if he was imprisoned) should keep them apart.

1, 2. *the . . . come*] Steevens cited *Hamlet*, i. v. 40: "O my prophetic soul! my uncle!" The words "of the wide world" make it difficult to believe that the describers of the fairest wights are referred to. The expression may mean merely the anxieties which everyone felt as to the future. "Prophetic" in the words from *Hamlet* means practically "apprehensive" or "foreboding."

3, 4. *Can . . . doom*] The length of

a lease of true love may be supposed to be that of the lives of the lovers at least. The lease would be forfeited by death, or estrangement, or possibly, in the opinion of the wide world, by separation, whether the separation was due to imprisonment or some other cause.

4. *confin'd doom*] This naturally would mean a condemnation to prison, but as "confin'd" is sometimes used of time as well as of space, it might mean limited in duration, but I do not at present see how a lease of anything could be forfeited to a doom of brevity. Prof. Case writes: "Is not 'confin'd doom' simply mortality, limited duration of life?"

5. *The . . . endur'd*] "Mortal" seems to mean earthly or human, as "terrene" in *Antony and Cleopatra*, iii. xiii. 153 (cited by Steevens):—

"Alack, our terrene moon

Is now eclips'd";

or it might mean subject to death. "Hath her eclipse endured" has been explained to mean "has survived her eclipse" and by others to mean "has died." Prof. Dowden takes the former view: "an earlier reference to a moon-eclipse (xxxv. 3) has to do with his friend, not with Elizabeth, and in the present sonnet the moon is imagined as having endured her eclipse, and come out none the less bright." On the other hand, in xxxv. 3: "Clouds and eclipses stain both moon and sun," eclipses may be intended to denote more than a passing disfigurement, for they are associated with the thorns of roses, the mud of fountains, and the canker that lives in sweetest bud; and Milton uses "eclipse" of Samson's blindness (*S. Agonistes*, l. 80). Besides, "eclipse" was often used not so much as an astronomical term but astrologically to denote disaster or at least a portent of disaster, like comets.

And the sad augurs mock their own presage ;
 Incertainties now crown themselves assur'd,
 And peace proclaims olives of endless age.
 Now with the drops of this most balmy time
 My love looks fresh, and Death to me subscribes, 10
 Since, spite of him, I'll live in this poor rhyme,
 While he insults o'er dull and speechless tribes :
 And thou in this shalt find thy monument,
 When tyrants' crests and tombs of brass are spent.

CVIII

What's in the brain, that ink may character,
 Which hath not figur'd to thee my true spirit ?
 What's new to speak, what new to register,
 That may express my love, for thy dear merit ?
 Nothing, sweet boy ; but yet, like prayers divine, 5

11. *rhyme*] *rime* Q; *time* Lintott.

CVIII] 3. *new . . . new*] Malone; *new . . . now* Q; *now . . . now* S. Walker conj. 5. *sweet boy*] *sweet-love* ed. 1640.

6. *And . . . presage*] The sad augurs may be solemn politicians; and their presage may be not a prophecy that the moon would die, which, if Elizabeth was the moon, was fulfilled, but that its death would be succeeded by strife, which was not fulfilled, see Bacon, *Apophthegms* 13: "Queen Elizabeth . . . said, 'I am sure my office will not be long void.' And yet at that time there was much speech of troubles, and divisions about the crown, to be after her decease; but they all vanished; and King James came in, in a profound peace."

7, 8. *Incertainties . . . age*] It is perhaps worth while to cite Dekker, *The Wonderful Yere* (Works, ed. Grosart, i. pp. 96, 97): "The Queene being honoured with a Diademe of Starres, France, Spaine, and Belgia lift up their heads, preparing to do as much for England by giving ayme, whilst she shot arrowes at her owne brest (as they imagined) as she had done (many a yere together) for them: and her owne Nation betted on their sides, looking with distracted countenance for no better guests than Civill Sedition, Uprores, Rapes, Murders, and Massacres. But the wheele of Fate turned, a better lottery was drawne, *Pro Troia stabat Apollo*, God stuck valiantly to

us. For behold, up rises a comfortable Sun out of the North, whose glorious beames (like a fan) dispersed all thick and contagious clowdes. The loss of a Queene was paid with the double interest of a King and Queene. The Cedar of her government which stood alone and bare no fruit is now changed to an Olive, upon whose spreading branches grow both Kings and Queenes."

9, 10. *Now . . . fresh*] "My love" has been explained as (1) my friend, (2) my affection for my friend. If the friend gained by the accession of James he might aptly be compared to a flower refreshed by rain. Some go further and suppose a reference to the "King's weather" of the time.

10. *subscribes*] submits. Malone cites *Troilus and Cressida*, iv. v. 105:—

"For Hector in his blaze of wrath subscribes

To tender objects."

14. *tyrants*] Some think this is an allusion to Elizabeth's treatment of Southampton in regard to his marriage.

CVIII] cf. civ.

3. *new*] So Malone for *now*, Q, which Boswell defends: "What can I say now more than I have already said in your praise?" But poetry contains more than common sense: *new* gives the pleasure and the emphasis of repetition,

I must each day say o'er the very same,
 Counting no old thing old, thou mine, I thine,
 Even as when first I hallowed thy fair name.
 So that eternal love in love's fresh case
 Weighs not the dust and injury of age, 10
 Nor gives to necessary wrinkles place,
 But makes antiquity for aye his page;
 Finding the first conceit of love there bred,
 Where time and outward form would show it dead.

CIX

O, never say that I was false of heart,
 Though absence seem'd my flame to qualify.
 As easy might I from myself depart
 As from my soul, which in thy breast doth lie:
 That is my home of love: if I have rang'd, 5
 Like him that travels, I return again;
 Just to the time, not with the time exchange'd,

8. *hallowed*] Q; *hallow'd* Gildon.

10. *injury*] *injuries* ed. 1640.

6, 7. *same . . . thine*] I retain Q's comma after "same"; some editors have substituted a semicolon. "Counting no old thing old" may be parenthetical, and "thou (art) mine, I (am) thine" the words or the substance of the words said o'er each day; or possibly the latter may be taken as an absolute construction, "thou being mine," etc. For the sense, cf. Swinburne:—

"Change, that makes of new things old,

Leaves one old thing new;
 Love which promised truth, and told

True."

9. *in love's fresh case*] in the case of, or in regard to love which is new though old. Malone, who was a lawyer, explains: "By the case of love the poet means his own compositions," i.e. the pleadings.

12. *antiquity*] old age. Compare lxii. 10.

13, 14. *Finding . . . dead*] Love is engendered in the eyes, and the meaning may be—finding the first conception of love, i.e. the old love reborn, in eyes that are bright no longer, or it may be more general—finding love as young as ever in those who no longer have youth and the freshness of youth. Prof.

Dowden paraphrases: "Finding the first conception of love, i.e. love as passionate as at first, felt by one whose years and outward form show the effects of age."

CIX] cf. ci. and cxvii.

2. *my . . . qualify*] to make my love less warm; "qualify" is moderate or temper, as in *Two Gentlemen of Verona*, II. vii. 22:—

"I do not seek to quench your love's hot fire,

But qualify the fire's extreme rage."

4. *As . . . lie*] cf. *Love's Labour's Lost*, v. ii. 826: "Hence ever then my heart is in thy breast" (Malone).

5. *rang'd*] cf. cx. 1: "gone here and there"; cf. *Taming of the Shrew*, III. i. 91; *Midsummer Night's Dream*, III. ii. 171 (Malone).

7. *Just to*] exactly, punctually; cf. *Macbeth*, III. iii. 4: "To the direction just."

7. *with the time exchange'd*] changed by the time; or perhaps, changing as time changes, see *Epigrams* by J. D. 22: "And with the time doth change from that to this." "Exchanged" is merely changed as in Greene (ed. Collins, II. p. 306): "Exchanging will to wit and soothfastnesse."

So that myself bring water for my stain.
 Never believe, though in my nature reign'd
 All frailties that besiege all kinds of blood,
 That it could so preposterously be stain'd,
 To leave for nothing all thy sum of good ;
 For nothing this wide universe I call,
 Save thou, my rose ; in it thou art my all.

10

CX

Alas, 'tis true I have gone here and there,
 And made myself a motley to the view,
 Gor'd mine own thoughts, sold cheap what is most dear,
 Made old offences of affections new ;
 Most true it is that I have look'd on truth

5

11. *stain'd*] *strain'd* Staunton conj.

10. *All . . . blood*] cf. *Timon of Athens*, iv. iii. 7:—

"nature
 To whom all sores lay siege."

(Steevens).

14. *rose*] cf. "beauty's rose," i. 2 (Dowden).

CX] CIX *cont.*

2. *a motley*] a harlequin or jester, so called from the motley coat worn at times by professional fools; see *As You Like It*, ii. vii. 34; iii. iii. 79.

3. *Gor'd*] Literally pierced as with a spear. Malone compares *Troilus and Cressida*, iii. iii. 228:—

"I see my reputation is at stake,
 My fame is shrewdly gor'd,"

explaining: "I have wounded my own thoughts; I have acted contrary to what I knew to be right." Boswell adds *Hamlet*, v. ii. 261:—

"Till by some elder masters, of
 known honour,

I have a voice and precedent of
 peace,

To keep my name ungor'd."

Dean Beeching quotes *Twelfth Night*, iii. i. 129:—

"Have you not set mine honour at
 the stake

And baited it,"

adding: "From these passages it is clear that for a man's reputation to be 'gored' meant that it was exposed like the bear at the stake for common censure. Perhaps the poet here says that he has exposed his own reputation in

this way, either by writing for the stage or becoming a society jester. Or perhaps the clause means simply, 'I have wounded my own self-respect.'" In the quotation from *Troilus and Cressida*, we have, I think, two independent metaphors, from the stake, and from goring; in that from *Twelfth Night* "baiting" is not goring; neither does "my own thoughts" mean name and fame which are rather the thoughts of other people about me. Yet Shakespeare uses "transfix" in much the same way, ix. 9: "Time doth transfix the flourish set on youth"; but Time had a dart, and Shakespeare's spear was only on his coat of arms. "Gor'd" may indicate, as from a distance, some such meaning as maimed or stifled, or could the word mean "mocked at"? *New Eng. Dict.* gives "to gird at" as a meaning of "gore," with an example from Middleton, "Your wit is still goring at my lady's projects," and "to gird at" is used in the sense of carping. Or can the word be a metaphor from dressmaking and mean make narrow? see Goldsmith, "Who born for the universe narrow'd his mind."

4. *Made . . . new*] formed new ties to the neglect of older friends; cf. ii. 10, ii. Prof. Case suggests the possibility of taking "old" in the intensive sense, or of explaining; "offences that have the force of long-standing ones."

Askance and strangely : but, by all above,
 These blenches gave my heart another youth,
 And worse essays prov'd thee my best of love.
 Now all is done, have what shall have no end :
 Mine appetite I never more will grind 10
 On newer proof, to try an older friend,
 A god in love, to whom I am confin'd.
 Then give me welcome, next my heaven the best,
 Even to thy pure and most most loving breast.

CXI

O, for my sake do you with Fortune chide,
 The guilty goddess of my harmful deeds,
 That did not better for my life provide
 Than public means which public manners breeds, 5
 Thence comes it that my name receives a brand,
 And almost thence my nature is subdu'd
 To what it works in, like the dyer's hand :
 Pity me then and wish I were renew'd ;
 Whilst, like a willing patient, I will drink
 Potions of eisel 'gainst my strong infection ; 10
 No bitterness that I will bitter think,
 Nor double penance, to correct correction.

9. *have what*] *save what* Malone (Tyrwhitt conj.). 10, 12. *grind* . . . *confin'd*] *grin'de* . . . *confin'd* Q.

CXI] 1. *with*] Gildon ; *wish* Q. 8. *renew'd*] *renn'de* Q. 10. *eisel*] *Eysell* Q.

7. *blenches*] generally glossed, after Malone, as "starts aside, aberration," but *New Eng. Dict.* explains "blench" as a turning of the eye aside, a side glance, and *Eng. Dial. Dict.* gives examples of the senses glance and glimpse, as both verb and substantive. See *Hamlet*, II. ii. 626 :—

"if he but blench

I know my course."

(Malone); *Measure for Measure*, IV. v. 5 : "Though sometimes you do blench from this to that" (Dowden).

8. *worse essays*] my trial of worse friendships.

9. *Now* . . . *done*] Now that all such attempts are over.

9. *have*] take, as often. Malone read *save* after Tyrwhitt's conjecture.

10, 11. *Mine* . . . *friend*] I shall never provoke an older friend by whetting my desire for friendship by experiments or experiences with newer friends.

Prof. Case understands "try" to mean "test the value of."

CXI] CX *cont.*

4. *public* . . . *breeds*] a profession that does not promote independence and self-respect.

10. *eisel*] cf. *Hamlet*, v. i. 299; Skelton, ed. Dyce, i. p. 145 :—

"In sted of drynke they gave me gall
 And eysell mengled ther withall."

It means vinegar, which, says Malone, "is esteemed very efficacious in preventing the communication of the plague and other contagious distempers"; aromatic vinegar in a smelling-bottle is still regarded by some people as a prophylactic.

11, 12. *No* . . . *correction*] There is no medicine which I will think too bitter, nor will I refuse a double penance, to punish and more than punish me. "Correct correction" is explained by "double."

Pity me then, dear friend, and I assure ye
Even that your pity is enough to cure me.

CXII

Your love and pity doth the impression fill
Which vulgar scandal stamp'd upon my brow ;
For what care I who calls me well or ill,
So you o'er-green my bad, my good allow ?
You are my all the world, and I must strive 5
To know my shames and praises from your tongue ;
None else to me, nor I to none alive,
That my steel'd sense or changes right or wrong.
In so profound abysm I throw all care
Of others' voices, that my adder's sense 10
To critic and to flatterer stopped are.
Mark how with my neglect I do dispense :
You are so strongly in my purpose bred
That all the world besides methinks are dead.

4. *o'er-green*] *o'er-skreen* Sewell; *o'er-grieve* Steevens conj. 5. *all the world, and*] *all-the-world, and* Malone; *all, the world and* Gildon. 8. *or changes*] *e'er changes* Malone conj.; *so changes* Knight conj.; *or charges* Anon. conj. 9. *abysm*] *Abysme* Q (in italics). 14. *besides methinks are*] Malone (Capell MS. and Steevens conj.); *besides me thinks y'are* Q.

13, 14. *assure ye . . . cure me*] We might read *assure me* = I am convinced, but similar rimes occur, xxvi. 13; xlii. 5; lxi. 1.

CXII] CXI *cont.*

1. *doth . . . fill*] effaces the scar.

2. *vulgar*] common, public; cf. "vulgar tongue"; Topsel, *Four-footed Beasts*, p. 392: "Of the vulgar little mouse"; *Hamlet*, i. ii. 99:—

"is as common

As any the most vulgar thing to sense."

4. *o'er-green*] *New Eng. Dict.* gives examples of "green" in the sense of clothing with green, e.g. a bare patch with grass, old buildings with creepers, but none so early.

4. *allow*] approve.

7, 8. *None . . . wrong*] Two sentences are crushed into one, *viz.* For me there are no others in the world than you and I, *i.e.* none I take into account; and None but you can alter my fixed opinions, whether they are right

or wrong, or perhaps, for better or worse. Prof. Dowden paraphrases: "No one living for me except you, nor I alive to any, who can change my feelings fixed as steel either for good or ill (either to pleasure or pain)." So Dean Beeching: "So far as I am concerned, there is no one but you alive in all the world by whom my resolute mind can be changed to right or wrong." He suggests as an alternative *charges* for *changes*, *i.e.* "There is none but you from whom my mind receives charges of right or wrong."

10. *adder's sense*] see Psalm lviii.

4.

11. *critic*] censurer as in *Troilus and Cressida*, v. ii. 131 (Dowden).

12. *dispense*] excuse, pardon; cf. *Lucrece*, 1070, 1279 (Dowden).

14. *are*] Q reads *y'are*; Dyce, *they're*, which may be right; Q's *y* being "*they*" contracted, *y* = *th*. If so "all the world" means "as for all the world."

CXIII

Since I left you mine eye is in my mind,
 And that which governs me to go about
 Doth part his function and is partly blind,
 Seems seeing, but effectually is out ;
 For it no form delivers to the heart 5
 Of bird, of flower, or shape, which it doth latch :
 Of his quick object hath the mind no part,
 Nor his own vision holds what it doth catch ;
 For if it see the rud'st or gentlest sight,
 The most sweet favour or deformed'st creature, 10
 The mountain or the sea, the day or night,
 The crow or dove, it shapes them to your feature :

6. *bird, of] birds, or ed. 1640. latch] Malone (Capell MS.); lack Q. 10.*
sweet favour] sweet fauor Q; sweet favour'd Delius conj.

CXIII] Since we parted, your image is always with me, it is like a flying blot before my mind's eye, and I can see nothing else. This is (fancifully) ascribed to the alchemy (cf. cxiv. 4) by which everything I see is changed by my eye (or by my mind) into your form.

2. *that . . . about] my eye which directs my steps; "govern" is used of the mind or spirit in Timon of Athens, i. i. 292, and Merchant of Venice, iv. i. 134, but of a single sense in Much Ado About Nothing, i. i. 67: "four of his five wits went halting off, and now is the whole man governed with one."*

3. *part his function] Possibly this means—abandon its office or duty; cf. Richard II. iii. i. 3: "Since presently your souls must part your bodies"; Pericles, v. iii. 38: "When we with tears parted Pentapolis"; so in lxxiii. 14: "To love that well which thou must leave ere long," where one who remains is said to leave one who goes away. But it is possible to take "part" in the sense of "divide." The eye has two functions: (1) to receive images, (2) to convey them to the mind; here, Shakespeare's eye fulfils the first but not the second. Prof. Case says "Can 'part his function' = give part to the eye of the mind?"*

4. *effectually] actually, in reality.*

4. *out] blind, as in King John, iv. i. 73:—*

"my eyes are out
 Even with the fierce looks of
 these bloody men."

5. *heart] mind, as in Coriolanus, iii. i. 257.*

6. *latch] So Malone, for lack Q. To latch formerly signified to lay hold of. So in Macbeth, iv. iii. 195:—*

"but I have words,
 Which should be howl'd out in
 the desert air,
 Where hearing should not latch
 them."

7. *quick] not "living" (see l. 11) but "presented in swift succession"; cf. cxiv. 8.*

7, 8. *Of . . . catch] "his" in both lines = its, and the first "his" refers to "mine eye" (or perhaps more precisely to its supposed substitute, "that which governs me," etc.), and the second to "my mind." The mind receives no image of the various objects seen by the eye, and the eye does not retain these images: they are instantly transmuted to "your feature." It would be possible to take the second "his" as also referring to "mine eye"; in the next sonnet it is clearly the eye which transmutes.*

9. *rud'st] So Q: it is not consistent to read "rudest" here, and "sharp'st" in cxv. 7.*

12. *it . . . feature] cf. Rossetti, Sister Helen: "In all that his soul sees, there am I."*

Incapable of more, replete with you,
My most true mind thus maketh mine untrue.

CXIV

Or whether doth my mind, being crown'd with you,
Drink up the monarch's plague, this flattery?
Or whether shall I say, mine eye saith true,
And that your love taught it this alchemy,
To make of monsters and things indigest 5
Such cherubins as your sweet self resemble,
Creating every bad a perfect best,
As fast as objects to his beams assemble?
O, 'tis the first; 'tis flattery in my seeing,
And my great mind most kingly drinks it up: 10
Mine eye well knows what with his gust is 'greeing,

14. *maketh mine untrue*] *makes mine eye untrue* Capell MS. and Malone conj. ; *mak'th mine eye untrue* Lettsom conj.

CXIV] 3. *saith*] *seeth* Anon. conj.

14. *My . . . untrue*] Malone unreservedly withdrew his conjectures,

"My most true mind thus *makes mine eye untrue*," and

"*Thy most true mind thus maketh mine untrue*,"

and explained the text as "'The sincerity of my affection is the cause of my untruth,' *i.e.* of my not seeing objects truly, such as they appear to the rest of mankind." He compared *Measure for Measure*, II. iv. 170: "Say what you will, my false outweighs your true," where "false" and "true" are substantives. But I believe his first conjecture right, or Lettsom's adaptation of it, *mak'th* for *makes*. There is no contrast between the poet's mind and his truth or untruth. The contrast is between mind and eye; "true" means true to love, faithful, and "untrue," inaccurate, and the meaning is "my love for you (the truth of my mind) causes my eye to see you in everything."

CXIV] CXIII *cont.*

2. *flattery*] = this false presentment of other shapes in your more pleasing shape, as the truth is improved for a "monarch's" ear — Wyndham. Flattery is here What is pleasing but not true.

3, 4. *Or . . . alchemy*] *i.e.* or can

it be that these things that seem to be changed into your shape (cxiii. 9-12) are really so changed and that love of you enabled my eye to change them? Alchemy usually meaning the transmutation of base metals to gold is used of any complete change for the better, *e.g.* in *Julius Caesar*, I. iii. 159:—

"And that which would appear offence in us,

His countenance, like richest alchemy,

Will change to virtue."

5. *indigest*] shapeless; cf. *King John*, v. vii. 26:—

"You are born

To set a form upon that indigest
Which he hath left so shapeless
and so rude."

(Beeching). So 3 *Henry VI.* v. vi. 51: "An indigested and deformed lump"; cf. 2 *Henry VI.* v. i. 157 (Dowden).

9. *flattery*] Prof. Dowden compares *Twelfth Night*, I. v. 328:—

"I do I know not what, and fear to find

Mine eye too great a flatterer for
my mind."

11. *what . . . 'greeing*] what is pleasant to its palate, *i.e.* to the mind's; gust = taste; for 'greeing cf. *Merchant of Venice*, II. ii. 108.

And to his palate doth prepare the cup :
 If it be poison'd, 'tis the lesser sin
 That mine eye loves it and doth first begin.

CXV

Those lines that I before have writ do lie,
 Even those that said I could not love you dearer :
 Yet then my judgement knew no reason why
 My most full flame should afterwards burn clearer.
 But reckoning Time, whose million'd accidents 5
 Creep in 'twixt vows, and change decrees of kings,
 Tan sacred beauty, blunt the sharp'st intents,
 Divert strong minds to the course of altering things ;
 Alas, why, fearing of Time's tyranny,
 Might I not then say " Now I love you best," 10
 When I was certain o'er incertainty,
 Crowning the present, doubting of the rest ?
 Love is a babe ; then might I not say so,
 To give full growth to that which still doth grow.

10. *Now . . . best*] printed as a quotation first by Malone. 12, 14. *rest ?*
. . . grow] *rest . . . grow* Q; *rest ? . . . grow ?* Gildon.

13, 14. *If . . . begin*] The allusion here is to the tasters to princes. So in *King John*, v. vi. 28: "Who did taste to him?"—"A monk . . . Whose bowels suddenly burst out." (Steevens). The eye can hardly be blamed for giving the mind what it likes itself.

CXV] I once said that my love was at its height. Falsely, but I feared it might be lessened by Time. And why could I not say so truly? Just because Love is a child, and my love is still growing.

2. *Even . . . dearer*] Can this refer to lost sonnets?

3, 4. *Yet . . . clearer*] i.e. Yet I said then what I believed to be true, since I could not see how a love so complete could increase.

4. *flame*] cf. cix. 2 (Dowden).

5. *But reckoning Time*] If "but" is an adverb = only, this means: "I saw no reason why love should grow, for I took nothing into consideration but Time, and Time alters things for the worse. I did not take account of love itself, see l. 13. But if "but" is a conjunction, the construction, broken at "things," l. 8, may be as Dean Beeching says, "resumed in 'fearing

of Time's tyranny,'" which is equivalent to "taking into account the damage done by Time." With the former explanation a comma should take the place of the full stop after "clearer."

8. *Divert . . . things*] i.e. turn strong minds from their purpose and force them to go with the current. "Altering" is neuter, and "altering things" = mutable things, or rather, things as they change. Mr. Tyler cites *Hamlet*, III. ii. 210, 211—

"This world is not for aye, nor 'tis not strange,

That even our loves should with our fortunes change";

and *Troilus and Cressida*, iv. v. 293: "sweet love is food for fortune's tooth."

11, 12. *certain . . . present*] cf. cvii. 7: "Incertainties now crown themselves assured" (Dowden).

13, 14. *Love . . . grow*] The full stop at "grow" was rightly restored by Mr. Tyler. The question of l. 10, why could I not truly say that my love was full-grown, is here answered, because my love was a child, as Cupid is represented; it has grown since, and is still growing.

CXVI

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove :
 O, no ! it is an ever-fixed mark, 5
 That looks on tempests and is never shaken ;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.

8. *worth's*] *north's* S. Walker conj. ; *orb's* Kinnear conj. *height*] *high* Q.

CXVI] Of constancy, possibly suggested by the lines in the previous sonnet on the power of Time.

2. *impediments*] Prof. Dowden notes the reference to the Prayer-Book, *Form of Solemnization of Matrimony* : " If any of you know cause or just impediment," etc.

2. *Love is not love*] cf. *King Lear*, i. i. 241 :—

" Love's not love
 When it is mingled with regards
 that stand
 Aloof from the entire point."

(Steevens).

4. *bends . . . remove*] i.e. changes its way so as to be alienated by inconstancy ; " with the remover " does not mean in company with, but at the time when one of the pair is unfaithful. For the sense of " remove " cf. G. Fletcher, *El.* ii. :—

" Distance of place my Love and me
 did part ;
 Yet both did swear, we never
 would remove ;
 In sign thereof I bade her take my
 heart
 Which did and doth and cannot
 choose but love.
 Thus did we part, in hope to meet
 again,
 Where both did vow most constant
 to remain."

5. *mark*] sea-mark, beacon ; cf. *Coriolanus*, v. iii. 74 :—

" Like a great sea-mark standing
 every flaw,
 And saving those that eye thee " ;
 and *Henry VIII.* iii. ii. 196-99 :—

" yet my duty,
 As doth a rock against the chiding
 flood,

Should the approach of this wild
 river break,
 And stand unshaken yours."

(Malone).

8. *Whose . . . taken*] whose influence cannot be calculated by science. Swinburne seems to refer to this passage in *A Rhyme* :—

" Wisdom sits down lonely ;
 Hope keeps watch from far ;
 None but one seer only
 Sees the star.
 Love alone, with yearning
 Heart for astrolabe,
 Takes the star's height, burning
 O'er the babe."

Dr. Ingleby, cited by Prof. Dowden, writes : " Here human virtue is figured under the ' true-fix'd and resting quality ' of the northern star. Surely then, the ' worth ' spoken of must be constancy or fixedness." But surely this is just what it is not ; the constancy of the pole star is so far from being unknown that it is proverbial ; cf. *cynosure*. The unknown worth may be the power to attract as well as to guide, in fact, its full influence, and it is only those who love who know of this. " Unknown " in this context means incalculable, or incalculably great. Some lines in Drayton's *Idea*, 43, have been compared :—

" So doth the ploughman gaze the
 wandering star
 And only rest contented with the
 light ;
 That never learned what constella-
 tions are,
 Beyond the bent of his unknowing
 sight."

Height = altitude, the vertical distance from the horizon.

Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come ; 10
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

CXVII

Accuse me thus : that I have scanted all
 Wherein I should your great deserts repay.
 Forgot upon your dearest love to call,
 Whereto all bonds do tie me day by day ;
 That I have frequent been with unknown minds, 5
 And given to time your own dear-purchas'd right ;
 That I have hoisted sail to all the winds
 Which should transport me farthest from your sight.
 Book both my wilfulness and errors down,

6. *time*] *them* Staunton conj.

dear-purchas'd] hyphenated by Sewell.

9. *Time's fool*] the sport or mockery of time (Dowden). Malone compares *1 Henry IV.* v. iv. 81 : "But thought's the slave of life, and life's Time's fool."

10. *bending sickle*] the "crooked knife" of c. 14.

12. *bears it out*] survives, as in *Othello*, II. i. 19 :—

"If that the Turkish fleet

Be not enshelter'd and embay'd,
 they are drown'd ;

It is impossible they bear it out."

13. *upon me proved*] proved against me ; cf. the phrase "prove on one's body," *i.e.* by single combat.

CXVII] cf. CIX.

1. 2. *scanted . . . repay*] neglected those offices of friendship by which I should have requited your merits. For "scant" cf. *King Lear*, II. iv. 178 : "scant my sizes" = limit or reduce my allowance ; *ib.* I. i. 281 : "You have obedience scanted."

4. *Whereto . . . by day*] cf. *Richard II.* IV. 76 :—

"there is my bond [gage] of faith
 To tie thee to my strong correction ;"

Macbeth, III. i. 17 :—

"to the which my duties

Are with a most indissoluble tie
 Forever knit."

(Malone). "Bonds" (= obligations of friendship) is probably a legal term ; "band" is found in *Antony and Cleopatra*, II. vi. 129.

5. *frequent . . . minds*] been familiar with nonentities, or better perhaps with strangers, as Prof. Case suggests, citing *Antony and Cleopatra*, II. vi. 86 : "You and I have known, sir," *i.e.* been acquainted ; see his note in this series—but Schmidt explains "unknown" as "such as I should be ashamed to mention," citing *Richard III.* I. ii. 218 : "unknown reasons" = "such as I may not tell." For "frequent" cf. *Winter's Tale*, IV. ii. 36 : "he is of late much retired from court and is less frequent to his princely exercises than formerly," etc.

6. *time*] society, the world. So Prof. Dowden who compares *lxx. 6.* His alternative, "given away to temporary occasion what is your own property, and therefore an heirloom for eternity," seems less probable.

9. *Book*] Debit me with ; in *2 Henry IV.* IV. iii. 50, "book'd" = entered to my credit. Cf. the use of "papers" in *Henry VIII.* I. i. 80.

And on just proof surmise accumulate ; 10
 Bring me within the level of your frown,
 But shoot not at me in your waken'd hate ;
 Since my appeal says I did strive to prove
 The constancy and virtue of your love.

CXVIII

Like as, to make our appetites more keen,
 With eager compounds we our palate urge ;
 As, to prevent our maladies unseen,
 We sicken to shun sickness when we purge ;
 Even so, being full of your ne'er-cloying sweetness, 5
 To bitter sauces did I frame my feeding ;
 And sick of welfare found a kind of meetness
 To be diseas'd, ere that there was true needing.
 Thus policy in love, to anticipate
 The ills that were not, grew to faults assured, 10
 And brought to medicine a healthful state,
 Which, rank of goodness, would by ill be cured :
 But thence I learn, and find the lesson true,
 Drugs poison him that so fell sick of you.

10. *surmise accumulate*] *surmise, accumulate* Q. 12. *waken'd*] Malone ; *wakened* Q.

CXVIII] 5. *ne'er-cloying*] Malone (Theobald conj.) ; *neere cloying* Q ; *neare cloying* ed. 1640. 10, 12. *assured . . . cured*] Q ; *assur'd . . . cur'd* Malone.

10. *And . . . accumulate*] add a mass of suspicions to the evidence against me. with undesirable people lest I should weary of you, see cxvii. 5.

11. *level*] Steevens compares *Henry VIII.* i. ii. 2 :— 7. *sick of welfare*] cf. "rank of goodness," l. 12.

"I stood i' the level Of a full-charged confederacy."

See also *A Lover's Complaint*, 309.

13. *appeal*] the legal term.

CXVIII] CXVII cont.

2. *eager compounds*] the "bitter sauces" of l. 6. "Eager," says Steevens, "is sour, tart, poignant.

Aigre, Fr. So in *Hamlet*, i. v. 69 :— 11. *And . . . state*] i.e. caused it to need medicine.

12. *rank of goodness*] i.e. too full of goodness, like a man suffering from a plethora. Prof. Dowden compares 2

Henry IV. iv. i. 64 :— 12. *rank of goodness*] i.e. too full of goodness, like a man suffering from a plethora. Prof. Dowden compares 2

"To diet rank minds sick of happiness, And purge the obstructions that begin to stop Our very veins of life" ;

and Dean Beeching, *Hamlet*, iv. vii. 118 : "goodness growing to a plurisy." The disease and the remedies are mentioned elsewhere. as in *Julius Caesar*, iii. i. 152 ; *As You Like It*, i. i. 91.

14. *Drugs . . . you*] the intercourse with "unknown minds" left me in a worse state than when I was weary of the monotony of my happiness with you.

CXIX

What potions have I drunk of Siren tears,
 Distill'd from limbecks foul as hell within,
 Applying fears to hopes and hopes to fears,
 Still losing when I saw myself to win!
 What wretched errors hath my heart committed, 5
 Whilst it hath thought itself so blessed never!
 How have mine eyes out of their spheres been fitted,
 In the distraction of this madding fever!
 O benefit of ill! now I find true
 That better is by evil still made better; 10
 And ruin'd love, when it is built anew,
 Grows fairer than at first, more strong, far greater.
 So I return rebuk'd to my content,
 And gain by ill thrice more than I have spent.

CXX

That you were once unkind befriends me now,
 And for that sorrow which I then did feel
 Needs must I under my transgression bow,
 Unless my nerves were brass or hammer'd steel.
 For if you were by my unkindness shaken, 5

7. *been fitted*] *been flitted* Lettsom conj.; *e'en flitted* Hudson conj. 13.
rebuk'd] *rebuk't* Q; *rebuke* ed. 1640.

CXX] 4. *hammer'd*] Gildon; *hammered* Q.

CXIX] CXVIII *cont.*

1. *Siren*] The Siren would seem to be the lady of the Sonnets in the Appendix, says Dean Beeching, comparing with l. 2, cxlvii. 14.

2. *limbecks*] alembics, stills; cf. *Macbeth*, i. vii. 67.

7. *out . . . fitted*] Lettsom conjectured *flitted*, but Malone's explanation of the text is generally accepted: "How have mine eyes been convulsed during the frantick *fits* of my feverous love." He compares *Midsummer Night's Dream*, II. ii. 99: "Made me compare with Hermia's spherie eyne"; and *Hamlet*, I. v. 17: "Make thy two eyes, like stars, start from their spheres."

10. *That . . . better*] I do not know this proverb. Perhaps we should read *evil* for *better*. There is an Icelandic saying rendered by W. Morris, "Bettered

is bale by bale that follows it"; but "better" may, as Prof. Case suggests, refer to "love" in the next line, and not, as I take it, to "ruin'd love" = the ruin of love, which is evil.

11. *built*] Malone compares *Comedy of Errors*, III. ii. 4: "Shall love, in building, grow so ruinous?"; *Antony and Cleopatra*, III. ii. 30:—

"Let not the piece of virtue which is set
 Betwixt us as the cement of our love,
 To keep it builded, be the ram to batter
 The fortress of it";

and *Troilus and Cressida*, IV. ii. 109:—

"But the strong base and building
 of my love
 Is as the very centre of the earth
 Drawing all things to it."

CXX] CXIX *cont.*

As I by yours, you've pass'd a hell of time ;
 And I, a tyrant, have no leisure taken
 To weigh how once I suffer'd in your crime.
 O, that our night of woe might have remember'd
 My deepest sense, how hard true sorrow hits,
 And soon to you, as you to me then, tender'd
 The humble salve which wounded bosoms fits !
 But that your trespass now becomes a fee ;
 Mine ransoms yours, and yours must ransom me.

10

CXXI

'Tis better to be vile than vile esteemed,
 When not to be receives reproach of being ;

6. *you've]* *y'have* Q ; *you have* Malone (Capell MS.). 7. *tyrant]* *truant*
 Staunton conj. 8. *suffer'd]* Sewell (ed. 2) ; *suffered* Q. 9. *our]* *sour*
 Staunton conj. 11. *soon]* *shame* Staunton conj. *me then,]* Dyce (ed. 2),
 (S. Walker and Staunton conj.) ; *me then* Q ; *me, then* Malone (Capell MS.).
 12. *bosoms]* *bosom* Malone. 13. *that . . . becomes]* *let . . . become* Massey
 conj.

6. *a hell of time]* M. Henry in his preface to *Les Sonnets de Shakspeare*, translates, *un temps d'enfer*, and we should expect here "a time of hell," but the phrase may have arisen from such expressions as "a hell of ugly devils," *Richard III.* i. iii. 227, and "a hell of pain," *Troilus and Cressida*, iv. i. 57. Malone compares with the text *Othello*, iii. iii. 169 :—

"But, O, what damned minutes tells he o'er

Who dotes, yet doubts, suspects, yet strongly loves" ;

and *Lucrece*, 1287 :—

"And that deep torture may be call'd a hell

Where more is felt than one hath power to tell."

7, 8. *And . . . crime]* I have not put myself in your place, have not taken time to think what I felt when our positions were reversed ; "in your crime" = from your offence against me.

9. *that our night of woe]* "that" is probably not a conjunction but a demonstrative ; so Staunton who conjectured *sour* for *our*. Dean Beeching thinks *sour* impossible, as spoiling the antithesis of "you" and "me" which runs all through the sonnet, and proposes, as an alternative to *sour*, *one* for *our*, as in xcix. 9 ; cf. "once" in l. 8. It seems an objection to *one* that there

is no hint in the Sonnets that joy came in the morning. I would refer "our night of woe" not to the offence committed by the friend but to the resulting estrangement ; the dark days when both were unhappy may well be called "our night."

9. *remember'd]* reminded, as in *Richard II.* i. iii. 269 ; iii. iv. 14.

10. *My deepest sense]* Perhaps "deepest" goes in meaning with "remember'd" ; impressed deeply on my heart the memory of the bitterness of being wroth with one we love.

11. *soon]* Staunton's conjecture *shame* seems needless, if, with Dyce, we put a comma after "then" instead of Capell's after "me."

12. *salve]* Prof. Dowden compares xxxiv. 7.

13. *that your trespass]* = that trespass of yours.

13. *becomes a fee]* Compare *King John*, ii. i. 170.

CXXI] cf. cxxv. A very difficult sonnet, whether the subject is the prejudice against the stage (Burgersdijk), or some particular slander ; and if the latter, which seems likely, whether Shakespeare himself or his friend was slandered ; if his friend, Shakespeare identifies himself with him and writes as if the case were his own.

1, 2. 'Tis . . . being] i.e. It is

And the just pleasure lost, which is so deemed
 Not by our feeling, but by others' seeing :
 For why should others' false adulterate eyes
 Give salutation to my sportive blood?

5

3. *pleasure*] *pleasure's* Sewell.

4, 5. *others'*] Malone; *others* Q.

better to be vicious than to be thought so, when innocence is reproached as guilt.

3, 4. *And . . . seeing*] Can this mean : And when we lose the pleasure of being just [or the legitimate pleasure of having a good character] which is deemed a pleasure not so much from what we feel ourselves as from the way in which others regard us? For slander deprives a man of the second of the two natural rewards of virtue, *viz.* a good conscience and public approbation. Prof. Dowden explains: "And the legitimate pleasure lost, which is deemed vile not by us who experience it, but by others who look on and condemn"; Dean Beeching: "because else we are poorer by a pleasure, which is the vileness they mean, though, maybe, we should not so reckon it"; Mr. Tyler: "*the just pleasure*—that is of self-respect or of an approving conscience. *Which is so deemed* looks back to what had been said in lines 1 and 2: 'When the character which is not vile is so deemed, looked at by the eyes of others; though all the time our own conscience tells us that we are misjudged and that we are not really vile'; *i.e.* the antecedent of "*which*" is the phrase "not to be," a construction hard to accept, and one which leaves us embarrassed by the truism that our freedom from vice is not deemed vicious by our own feeling. I am not satisfied with my own attempt at explanation, and the two others are open to the objections (1) that it is not "a pleasure" that is mentioned, but "the pleasure," *sc.* of being vile (?); (2) that there is no *legitimate* pleasure in being vile. Shakespeare has so far referred to two things only, vice and unjust suspicion. To treat "to be vile" as if it meant "to do what I think right and my censors think wrong," is to deprive the first line of all meaning. Besides, Shakespeare does not tell us that he has refrained from all acts capable of misinterpretation, and if he has not refrained, he has not "lost" "the just pleasure." Prof. Case writes: "The

poet says: It is better to *be vile* than merely reputed so. He does not say: It is better to take a legitimate pleasure notwithstanding that others declare it vile. Consequently, if we could count on Shakespeare's consistency, I should regard the D. and B. explanations as ruled out, notwithstanding the temptation to see a correspondence between innocence regarded as villainy and legitimate pleasure regarded as vile pleasure. In that case I should prefer to take 'so deem'd' as 'deem'd just,' rather than as 'deem'd a pleasure,' and would paraphrase the whole in this way: 'And there is lost the just pleasure in our rectitude, which is deemed just (or our due) not because we feel it to be so, but because it is so in the eyes of others.' But then, again, we have l. 8 raising a doubt, for here certainly *opinion* comes in as it does not in l. 1."

5. *For why*] This should perhaps be printed as one word = "on what account, why"—an obsolete sense, of which *New Eng. Dict.* gives only earlier examples, but which survives as a provincialism.

5-8. *For . . . good*] Is the meaning: "Why should I be allured by meretricious charms"? or, as seems less unlikely: "Why should my sportive blood (*i.e.* my passions) be roused on certain occasions as though I looked with the lascivious eyes of others." This would imply his presence where a decent man would be safe but where a vicious man would have opportunities to act viciously. *New Eng. Dict.* gives *Henry VIII.* 11. iii. 103: "If this salute my blood a jot," under the heading, "to effect or act upon in any way." There is no other known parallel to "give salutation," etc., which Dean Beeching explains as "affect, stir, and so, infect." Prof. Case says: "I take these lines to be illustrative: I am not looking through the corrupt eyes of others when my wanton blood is stirred: why should I use their eyes? And why should my weaknesses be noted by still weaker men, whose standards are not mine?"

Or on my frailties why are frailer spies,
 Which in their wills count bad what I think good?
 No, I am that I am, and they that level
 At my abuses reckon up their own: 10
 I may be straight, though they themselves be bevel;
 By their rank thoughts my deeds must not be shown;
 Unless this general evil they maintain,
 All men are bad and in their badness reign.

CXXII

Thy gift, thy tables, are within my brain
 Full character'd with lasting memory,
 Which shall above that idle rank remain,
 Beyond all date, even to eternity:
 Or, at the least, so long as brain and heart 5
 Have faculty by nature to subsist;
 Till each to raz'd oblivion yield his part

7. *spies*] Perhaps we should compare "thou suborn'd informer," cxxv. 13.

8. *in their wills*] wilfully, or possibly, viciously, in their sensual way. The general sense seems to be—I have done no wrong but have been spied upon in my hours of idleness, and misjudged.

9. *level*] aim, hence, shoot at, attack; they accuse me of the vices they find in themselves.

11. *bevel*] slanting, hence not upright, as I am.

13. *general*] universal.

14. *in . . . reign*] Can this mean "delight in evil"? Schmidt explains, "to exult in, to be made happy by," comparing *Richard III.* iv. iv. 53:—

"That excellent grand tyrant of the earth,

That reigns in galled eyes of weeping souls";

but in *New Eng. Dict.* the nearest approach to a possible meaning for the word here is: "to go on or continue in some state or course of action." It cites Wyclif: "Also generally prelati regnen [= reign] in symonye," i.e. bishops are without exception jobbers. "Perhaps," says Dean Beeching, "it means that what makes 'Kings of men' is but a higher degree of badness." Possibly "in" as sometimes means "by," their influence is due to their vices.

CXXII] see lxxvii.

1. *thy tables*] MS. or memorandum-book, perhaps "the vacant leaves" of lxxvii. filled with his friend's thoughts in prose or verse, read and remembered by Shakespeare and now given away.

2. *character'd*] written down, registered. Malone compares *Hamlet*, i. v. 98:—

"from the table of my memory
 I'll wipe away all trivial fond
 records: . . .

And thy commandment all alone
 shall live

Within the book and volume of
 my brain."

1b. i. iii. 59:—

"And these few precepts in thy
 memory
 See thou character."

Two Gentlemen of Verona, ii. vii. 3:—

"I do conjure thee
 Who art the table wherein all my
 thoughts
 Are visibly character'd and engrav'd."

3. *that idle rank*] sc. of being tables; "idle" originally meant "empty"; they have now become part of the contents of Shakespeare's mind.

4. *date*] time; cf. "dateless" = unending.

6. *Have . . . subsist*] i.e. are allowed by nature to exist.

7. *raz'd oblivion*] Equivalent to "oblivion which erases"; the epithet

Of thee, thy record never can be miss'd.
 That poor retention could not so much hold,
 Nor need I tallies thy dear love to score; 10
 Therefore to give them from me was I bold,
 To trust those tables that receive thee more:
 To keep an adjunct to remember thee
 Were to import forgetfulness in me.

CXXIII

No, Time, thou shalt not boast that I do change:
 Thy pyramids built up with newer might
 To me are nothing novel, nothing strange;
 They are but dressings of a former sight.
 Our dates are brief, and therefore we admire 5
 What thou dost foist upon us that is old;
 And rather make them born to our desire

denotes no quality of oblivion, but only the condition of objects affected by it. We find in *Measure for Measure*, v. i. 13:—

“the tooth of time

And razure of oblivion.”

- 8. *record*] accented on the first syllable, as now, but see cxxiii. 11 (*recórd*); so *récord* in *Richard II.* i. i. 30, but not in iv. i. 230; and in *Antony and Cleopatra*, iv. xiv. 99, but not in iv. ix. 8.

9. *retention*] Abstract for concrete, the retainer (thy tables) is too small to hold his love; cf. *Twelfth Night*, ii. iv. 99:—

“No woman’s heart

So big, to hold so much; they lack retention.”

10. *tallies*] I do not need a book to remember your love by, as one counts bawdy things by a notch on a stick; see Hart’s note on *2 Henry VI.* iv. vii. 39, in this series.

11, 12. *Therefore . . . more*] Therefore I ventured to give them away, so as to depend instead on that note-book (*viz.* my memory) which is more fully stored with records of your love.

13. *adjunct*] something external to and not part of myself; cf. *Love’s Labour’s Lost*, iv. iii. 314: “Learning is but an adjunct to ourself.”

14. *import*] imply, as in *Cymbeline*, v. v. 445:—

“The fit and apt construction of thy name,

Being Leo-natus, doth import so much.”

CXXIII] cf. lix. and cvi.

1-4. *No . . . sight*] I am so far from changing that I do not believe in change; there is nothing new under the sun.

2. *pyramids*] New marvels of architecture are not new to me; in the new I can see the old. Even before Shakespeare, pyramid (or rather *pyramis*) could be used of any tapering structure, *e.g.* a pinnacle or a spire. Here perhaps metaphorical. “Is there a reference to the new love, the ‘ruin’d love’ built anew (cxix.), between two friends”—Dowden, who compares cxxiv. 5; cxxv. 3 for the same metaphor.

5. *dates*] lives; “date” meant a space as well as a point of time, *e.g.* *King John*, iv. iii. 106:—

“I loved him, and will weep

My date of life out for his sweet life’s loss.”

5. *admire*] wonder at, the Latin meaning, as in Hor. i. *Ep.* vi. 1: “Nil admirari”; cf. “wondering,” l. 10, and *Twelfth Night*, iii. iv. 165: “Wonder not, nor admire not in thy mind”; and Lodge, *Phyllis*, xxxv. 3: “I now admire and straight my wonders cease.”

7. *make . . . desire*] think them the novelties we wish to see. Prof. Dowden explains: “we choose rather to think such things new, and specially created for our satisfaction, than, as they really are, old things of which we have already heard.”

Than think that we before have heard them told.
 Thy registers and thee I both defy,
 Not wondering at the present nor the past,
 For thy records and what we see doth lie,
 Made more or less by thy continual haste.

10

This I do vow, and this shall ever be,
 I will be true, despite thy scythe and thee.

CXXIV

If my dear love were but the child of state,
 It might for Fortune's bastard be unfather'd,
 As subject to Time's love or to Time's hate,
 Weeds among weeds, or flowers with flowers gather'd.

11. *doth*] do Malone.

CXXIV] 2, 4. *unfather'd . . . gather'd*] *unfathered . . . gathered* Q.

11. *records*] see note on cxxii. 8.

11. *doth*] explained by Dean Beeching as singular and in agreement with the nearest subject; it is, however, the ordinary plural in Old and Middle English.

11, 12. *For . . . haste*] We are beguiled into believing that things cannot last by history, the record of change, and by an appearance of newness in the world about us. All this is an illusion due to the shortness of our lives, the swiftness with which Time passes. I at all events shall not change. Dean Beeching takes the opposite view: "So far from being changeless, all the works of Time, past and present, grow and decay as he passes on his rapid course. But for all that, there is such a thing as eternal truth, and 'I will be true.'" *Q.*

CXXIV] The subject of this sonnet may be found undisguised by changing metaphors in xxv., but the style resembles that of cxxiii., where constancy is contrasted with the changes, or illusions of change, produced by Time. Here it is contrasted with the ups and downs of public life.

1. *If . . . state*] If "the child of state" does not mean a selfish love arising from the pomp and power of its object, it may perhaps be taken to denote a "great prince's favourite," a courtier or statesman subject to the vicissitudes of politics and Fortune's wheel. But behind all metaphors there seems to be the thought that if

my love for my friend arose only from his prosperity, it would have no motive or ground of existence if his fortune changed. Dean Beeching takes "state" as "circumstances of nature or fortune, explained by 'accident' in line 5," objecting to Prof. Dowden's explanation, "born of place and power and pomp," that "pomp" in l. 6 is 'only one alternative "state."' But a selfish love would not be kindled by the low estate of its object and die away as it improved.

2. *Fortune's bastard*] Whereas the heir would have his fate in his own hands, see *Henry VIII.* ii. ii. 21:—

"That blind priest, like the eldest son of fortune

Turns what he list";

the other is as Tennyson said, "The common care whom no one cared for."

2. *unfather'd*] Perhaps, left to shift for himself, he being, in law, *nullius filius*; but it is better, I think, to take it literally "deprived of a father" when Fortune, i.e. prosperity, dies.

4. *Weeds . . . gather'd*] Strictly, "weeds" may denote courtiers or public men neglected; "flowers," those in favour; see *Richard II.* v. ii. 46:—

"Welcome, my son: who are the violets now

That strew the green lap of the
 new come spring?"

and *A Lover's Complaint*, 235: "whose rarest havings made the blossoms

No, it was builded far from accident ; 5
 It suffers not in smiling pomp, nor falls
 Under the blow of thrall'd discontent,
 Whereto the inviting time our fashion calls :
 It fears not policy, that heretic,
 Which works on leases of short-number'd hours, 10

8. *our fashion*] or *fashion* Capell MS.
 10. *short-number'd*] hyphened by Malone.

9. *heretic*] *Hereticke* Q (in italics).

dote." But it seems to be suggested, as if from a distance, that rich men receive good things, poor men, evil. If my friend continued rich my love, if subject to Time's love and hate, would be a flower among his flowers; if he becomes poor, a weed among his weeds. It would be worthless or not as he failed or prospered. Prof. Dowden paraphrases: "My love might be subject to Time's hate and so plucked up as a weed, or subject to Time's love and so gathered as a flower."

5. *it . . . accident*] Perhaps only an allusion to the house that was founded upon a rock, St. Matt. vii. 25. The metaphor is not continued: a building does not suffer, in any sense, in smiling pomp or grow with heat.

6. *It . . . pomp*] It is not affected (fostered) by prosperity; cf. "nor grows with heat," l. 12. If "suffers" means is "injuriously affected," the sense will be: My love is not withered by the sun of prosperity, I do not in my prosperity neglect my friend, or, perhaps, he does not neglect me in his.

6, 7. *nor . . . discontent*] cf. l. 12, "nor drowns with showers." The idea seems to be that the rain does not beat it down, or if the flower has now become a tree in Shakespeare's phantasmagoria, there may be a reference to its being hewn down. The general meaning is—my love does not fail in adversity; but it is not clear whether "the blow" is inflicted by thrall'd discontent or on it; if the later, the meaning may be—the blow that produces discontent by tyranny (proleptic). According to Dean Beeching, "the main reference here is to the Jesuit intrigues, 'the blow of thrall'd discontent' being the Powder plot," and "thrall'd discontent," "the discontent of a party held down by penal enactments." So on l. 11, with a reference to l. 5, he suggests that "a friendship like the poet's is a great building, like the

Houses of Parliament, only not subject to such dangers." But the words "fall under" are not such as to suggest an impact from beneath. There would be no point in saying "my love is in a position to escape a blow that was never delivered." Guido's was not, and if it had been the Houses of Parliament would not have fallen, at least immediately, they would have risen, sky-high. According to Mr. Tyler, the poet is "alluding pretty evidently to the discontent existing after the death of Essex. The discontent was 'thrall'd' as being kept down and held in subjection." If so, whose was the blow? Line 7 may mean merely "under the influence of discontent aroused by oppression."

8. *Whereto . . . calls*] Prof. Dowden explains: "When time puts us who have been in favour out of fashion"; but why is time called "inviting"? Mr. Tyler: "The custom and usage of our time invites to such discontent"; but what is "our fashion"? Prof. Case says: "I suppose there can be no allusion in 'thrall'd discontent' and 'our fashion' to his affairs as an actor?"

9. *heretic*] In the language of lovers a heretic was one who did not believe in love or who refused to worship some particular "mortal-breathing saint"; see *Much Ado About Nothing*, i. i. 236: "Thou wast ever an obstinate heretic in despite of beauty." Prof. Dowden cites *Romeo and Juliet*, i. ii. 95, where Romeo says of eyes unfaithful to the beloved: "Transparent heretics be burnt for liars." Dean Beeching ingeniously suggests that if "policy" has a side allusion to the Guy Fawkes plot, there is special point in the epithet "heretic" as a parapsodokian. What is certain is that the word at first sight does not seem to harmonize with his theory.

10. *Which . . . hours*] i.e. like a tenant on a short lease who exhausts the land in his own immediate interests.

But all alone stands hugely politic,
 That it nor grows with heat nor drowns with showers.
 To this I witness call the fools of time,
 Which die for goodness, who have liv'd for crime.

CXXV

Were't aught to me I bore the canopy,
 With my extern the outward honouring,

12. *grows*] *dries* Capell MS.; *glows* Steevens conj.
 CXXV] 2. *the*] *thy* or *thee* Staunton conj.

11. *hugely politic*] love itself is infinitely prudent, prudent for eternity (Dowden).

12. *grows*] Steevens would read *glows*, because though a building may be "drown'd," i.e. deluged by rain, it can hardly grow under the influence of heat; but, as Malone says, "Our poet frequently starts from one idea to another. Though he had compared his affection to a building, he seems to have deserted that thought; and here, perhaps, meant to allude to the progress of vegetation, and the accidents that retard it." Dean Beeching says: "If l. 12 is meant to be parallel to l. 6, we want instead of 'grows' a word to repeat 'suffers,' such as 'drowns,' which alliteration suggests."

13, 14. *To . . . crime*] Prof. Dowden asks: "Does this mean, 'I call to witness the transitory unworthy loves (fools of time = sports of time. See cxvi. 9) whose death was a virtue since their life was a crime?'" Mr. Wyndham explains: "Who are so much the dupes of Time that they attach importance to the mere order of sequence in which events occur, and believe that a death-bed repentance can cancel a life of crime." Steevens says: "Perhaps a hit at some of Fox's martyrs"; Dean Beeching: "I believe the allusion here is to the Jesuit conspirators whose object in life was to murder the king, and who when caught posed as martyrs for the faith."

CXXV] CXXIV *cont.* Shakespeare has already said that his love is not the child of state, exposed to the changes and chances of public life. He goes on to say that it desires neither advertisement nor profit. I think ll. 1, 2, are answered in l. 9, and ll. 3, 4, in ll. 10-12. Would't be of any real advantage to me if I were to act as a satellite, a

dweller on form, and depend for my whole future on influence, a dweller on favour; "for eternity," is here taken as a hyperbole; have I not known men who did so lose all they had and all they hoped for? My love belongs to my private life and seeks nothing but love in return. We may guess, if we will, that the informer of l. 13 had accused Shakespeare of neglecting his friend in public, or of paying public court to another. Prof. Dowden says: "There [cxxxiv.] Shakspeare asserted that his love was not subject to time, as friendships founded on self-interest are; here he asserts that it is not founded on beauty of person, and therefore cannot pass away with the decay of such beauty. It is pure love for love." Dean Beeching: "Commentators have ignored the fact that the verb [were't] is conditional [there are exceptions, e.g. H. Browne]; and so they have not seen that the poet is repudiating charges laid against him by the 'informer' of l. 13. The charges are of caring too much for his friend's beauty and of laying upon that a basis for eternity. To which he replies in the second quatrain that so far from this being the case, his own experience of others has shown him that such conduct leads only to disaster."

1. *bore the canopy*] i.e. should honour you [or another] as those are honoured over whose heads a cloth of state is carried. See the stage-directions in *Henry VIII.*, where such a canopy is carried over Anne Boleyn (iv. i.) and over the Countess of Norfolk and the baby princess Elizabeth (v. v.). The expression is generally taken here as a metaphor.

2. *extern*] Steevens compares *Othello*, i. i. 63:—

Or laid great bases for eternity,
 Which prove more short than waste or ruining?
 Have I not seen dwellers on form and favour 5
 Lose all, and more, by paying too much rent,
 For compound sweet forgoing simple savour,
 Pitiful thrivers, in their gazing spent?
 No, let me be obsequious in thy heart,
 And take thou my oblation, poor but free, 10
 Which is not mix'd with seconds, knows no art
 But mutual render, only me for thee.
 Hence, thou suborn'd informer! a true soul
 When most impeach'd stands least in thy control.

4. *prove*] Sewell (ed. 2); *proues* Q.

8. *gazing*] *gaining* Staunton conj.

"For when my outward action doth demonstrate

The native act and figure of my heart

In compliment extern, 'tis not long after

But I will wear my heart upon my sleeve

For daws to peck at."

The line means, "Doing honour to the outward appearance or dignity by an outward act." Staunton conjectured "*thy* outward" or "*thee* outward"; cf. l. ix. 5: "Thy outward thus with outward praise is crown'd," where "outward" means external advantages, perhaps "*genus et facies et quae non fecimus ipsi*," as Ovid says; here, it may include "office." It may refer to the friend or to the friend's rival for Shakespeare's homage, if there was one.

3. *Or . . . eternity*] See introductory note. Prof. Dowden says: "The love of the earlier Sonnets, which celebrated the beauty of Shakspeare's friend was to last for ever, and yet it has been ruined."

5, 6. *Have . . . rent*] Prof. Dowden explains "favour" as outward appearance; cf. cxiii. 10; and "lose . . . more," as cease to love, and through satiety even grow to dislike, which Dean Beeching accepts. Prof. Case says: "The word 'dwellers' (l. 5) suggests 'rent' (l. 6). The 'dwellers' are in opposition to 'I,' like him choosing their method of recommending themselves to some one above them. It is they who pay too much for their tenancy of ceremonial and favour, and for this sweet compound forgo the taste of pure happiness and sacrifice everything to mere shows. Shakespeare

repudiates outward honouring and the satisfaction of sharing in pomp and show, and gives and receives love only, 'me for thee.' They aim at these unsubstantial things and the favour of their patron, miss love, and finally lose everything."

8. *Pitiful . . . spent*] like courtiers waiting for preferment. Dean Beeching explains: "Their love was a mere matter of gazing, and so it was all expense without return, which is 'pitiful thriving,' i.e. bad business." This seems to conflict with his acceptance of Prof. Dowden's explanation of l. 6: such pitiful thriving would lead to starvation rather than satiety.

9. *let . . . heart*] i.e. let my devotion appear in my love, not in ceremony.

11. *not . . . seconds*] i.e. unadulterated; seconds is a provincial term for the second kind of flour, which is collected after the smaller bran is sifted. That our author's oblation was pure, unmixed with baser matter, is all that he meant to say (Steevens); Mr. Tyler hints that the word was suggested by "oblation," and Dean Beeching notes that the simplest form of offering in the Levitical code was a cake of meal.

12. *render*] Perhaps = surrender, as Schmidt; but it may be used in reference to its legal sense, a "return" in kind, money, etc., under certain circumstances.

13. *suborn'd informer*] Does this refer to an actual person, one of the spies of cxxi. 7, 8? Or is the "informer" jealousy or Suspicion? as in *Venus and Adonis*, 655:—

"This sour informer, this bate-breeding spy,

time

CXXVI

O thou, my lovely boy, who in thy power
 Dost hold Time's fickle glass, his sickle, hour;
 Who hast by waning grown, and therein show'st
 Thy lovers withering as thy sweet self grow'st;
 If Nature, sovereign mistress over wrack, 5
 As thou goest onwards, still will pluck thee back,
 She keeps thee to this purpose, that her skill
 May time disgrace and wretched minutes kill.
 Yet fear her, O thou minion of her pleasure!
 She may detain, but not still keep, her treasure: 10
 Her audit, though delay'd, answer'd must be
 And her quietus is to render thee.

2. *fickle glass*] *tickle glass* Kinnear conj. *sickle, hour*] *sickle hower* Q; *fickle hour* Lintott; *sickle-hour* Hudson. 4. *lovers*] *lover's* Delius conj. 8. *minutes*] Malone; *minuits* Capell MS.; *mynuit* Q. 11, 12. *audit . . . quietus*] *Audite . . . Quietus* Q (in italics). 12. *thee*] the loss of two lines is here indicated in Q by parentheses.

This canker that eats up Love's
 tender spring,

This carry-tale, dissentious Jealousy"

(Dowden). The former seems more likely. Dean Beeching rejects both, explaining: "This is the false witness, of course imaginary, in the contest between the poet and Time, who brings the charge in lines 1-4." But could an imaginary person be suborn'd or exercise control?

CXXVI] *Envoy* to cii-cxxv. (C. A. Brown). These twelve lines of heroic verse were mistaken for a sonnet, and two pairs of parentheses in Q mark the supposed omission of ll. 13, 14.

2. *fickle . . . hour*] Perhaps Shakespeare wrote "Time's fickle glass, his tickle hour," a transposing of the epithets in Kinnear's conjecture; the phrase would be parallel to the hendiadys in c. 14, "his scythe and crooked knife," and might have been caught from the penultimate stanza of the *Faerie Queene* (viii. i.):—

"this state of life so tickle
 . . . Whose flowring pride so
 fading and so fickle

Short Time shall soon cut down
 with his consuming sickle."

Dean Beeching reads *sickle-hour* after Sydney Walker: "the idea is that when 'the hour is come' the sickle strikes; cf. *1 Henry IV.* v. ii. 85:—

"If life did ride upon a dial's
 point,
 Still ending with the arrival of an
 hour'."

3. *by waning grown*] cf. xi. 1 (Beeching). The meaning here is—become more beautiful instead of wasting by growing older.

3. *therein show'st*] showest thereby, i.e. by the contrast.

4. *lovers*] friends; Delius conjectured *lover's*, but the run of the sentence seems to demand a participle.

6. *pluck thee back*] *sc.* by maintaining your beauty.

8. *May time disgrace*] *sc.* by proving it ineffective.

12. *quietus*] a receipt, short for *quietus est*, mediæval Latin = he is quit. See for examples *New Eng. Dict.*

CXXVII

In the old age black was not counted fair,
 Or if it were, it bore not beauty's name;
 But now is black beauty's successive heir,
 And beauty slander'd with a bastard shame:
 For since each hand hath put on nature's power, 5
 Fairing the foul with art's false borrow'd face,
 Sweet beauty hath no name, no holy bower,
 But is profan'd, if not lives in disgrace.
 Therefore my mistress' eyes are raven black,

7. *bower*] ed. 1640; *boure* Q; *hour* Malone. 8. *if not lives*] *if not, lives* Sewell (ed. 2). 9, 10. *eyes . . . eyes*] Q.; *brows . . . eyes* Edd. Globe ed.; *eyes . . . hairs* Capell MS.; *hairs . . . eyes* Hudson (S. Walker and Delius conj.); *eyes . . . brows* Staunton conj.; *hairs . . . brows* Kinnear conj.

CXXVII-CLIV] Prof. Mackail accepting i.-cxxvi. as "a continuous, ordered, and authentic collection," thinks cxxvii.-cliv. "a miscellaneous and disordered appendix, in which cliii. and cliv. are pretty certainly not by Shakespeare, cxxviii. and cxlv. are very doubtful, and a plausible case can be made out against cxxxv., cxxxvi., and cxliii."

1-14. *In . . . so*] Steevens compares *Love's Labour's Lost*, iv. iii. 250-65:—

"O, who can give an oath? where
 is a book?

That I may swear beauty doth
 beauty lack,

If that she learn not of her eye to
 look:

No face is fair that is not full as
 black . . .

O, if in black my lady's brows be
 deck'd,

It mourns that painting and
 usurping hair

Should ravish doters with a false
 aspect;

And therefore is she born to
 make black fair.

Her favour turns the fashion of the
 days,

For native blood is counted
 painting now;

And therefore red, that would
 avoid dispraise,

Paints itself black, to imitate her
 brow."

See also Sidney's sonnet on Stella's eyes, cited below.

1-4. *In . . . shame*] Formerly ugliness

was not thought, or at least called, beautiful; now it is painted so as to look beautiful and succeeds to Beauty's empire, though not the rightful heir, while Beauty has the discredit of being its reputed parent. This seems more in keeping with the context than to refer "black" (l. 3) to the dark lady, with a corresponding change in the interpretation of ll. 4, 12.

1. *black . . . fair*] For the prejudice against dark complexions, cf. "What care I how black I be?" and the use of "fair" to denote "beauty" and "beautiful." See also Sidney, *Astrophel and Stella*, vii. 10: "whereas black seems beauty's contrary."

3. *successive heir*] heir by order of succession, as in *2 Henry VI.* iii. i. 49: "As next the king he was successive heir" (Dowden).

7, 8. *Sweet . . . disgrace*] Mr. Tyler explains: "Natural beauty has no exclusive name, no sanctuary all her own." Could we take "But is profan'd" with "bower" and supply "she" as subject of "lives"? (The subject is often omitted in *A Lover's Complaint*, and sometimes elsewhere.) If everyone painted, natural beauty would have no bower that was not profaned by cosmetics, and if there was an exception or two, these might be neglected as not in the fashion. With "bower," cf. *A Lover's Complaint*, 82: "Love lack'd a dwelling, and made him her place."

9. *eyes*] Staunton's conjecture *brows* is accepted by the Globe Edd. S. Walker and Delius suggested *hairs*

Her eyes so suited, and they mourners seem 10
 At such who, not born fair, no beauty lack,
 Slandering creation with a false esteem :
 Yet so they mourn, becoming of their woe,
 That every tongue says beauty should look so.

CXXVIII

How oft, when thou, my music, music play'st,
 Upon that blessed wood whose motion sounds
 With thy sweet fingers, when thou gently sway'st
 The wiry concord that mine ear confounds,
 Do I envy those jacks that nimble leap 5
 To kiss the tender inward of thy hand,
 Whilst my poor lips, which should that harvest reap,
 At the wood's boldness by thee blushing stand.
 To be so tickled, they would change their state
 And situation with those dancing chips, 10
 O'er whom thy fingers walk with gentle gait,
 Making dead wood more blest than living lips.
 Since saucy jacks so happy are in this,
 Give them thy fingers, me thy lips to kiss.

10. *and*] that Gildon; as Dyce.
 CXXVIII] 1. *my*] *thy* ed. 1640.
fingers] Gildon; *their fingers* Q.

11. *thy*] Gildon; *their* Q. 14. *thy*

(commonly used in the sense of "hair") which is more rhythmical. The word "raven" shows that *eyes* must be wrong.

10. *so suited*] *i.e.* also dressed in mourning; cf. cxxxii. 12: "suit thy pity like in every part," *i.q.* dress thy pity, etc.

10. *and*] as (Dyce) may be right.

10. *mourners*] Compare cxxxii. 3 *post* and see note there.

12. *Slandering . . . esteem*] Malone explains: "They seem to mourn that those who are not born fair, are yet possessed of an artificial beauty, by which they pass for what they are not, and thus dishonour nature by their imperfect imitation and false pretensions"; cf. l. 4.

CXXVIII] Un-Shakesperian in sound and rhythm. Contrast viii.

1. *music*] cf. viii. 1. Steevens irrelevantly quotes *Pericles*, 1. i. 81: "You are a fair viol," etc.

5. *envy*] The accent on the last syl-

lable is very common though not found elsewhere in Shakespeare.

5. *jacks*] See Fairholt's note in Halliwell's Shakespeare: "The virginal jack was a small flat piece of wood, furnished on the upper part with a quill affixed to it by springs of bristle. These jacks were directed by the finger key to the string, which was struck by the quill, giving it liberty to sound as long as the finger rested on the key. When the finger was removed the quill returned to its place, and a small piece of cloth, fixed on the top of the jack, resting on the string stopped its vibration." Fairholt gives a diagram. A virginal, says Malone, was strung like a spinnet, and shaped like a *pianoforte*; see also Bacon, *Apophthegms*, 1: "When Queen Elizabeth had advanced Raleigh, she was one day playing on the virginals. . . . It fell out so, that the ledge before the jacks was taken away so as the jacks were seen." But here the word is wrongly used of the keys.

CXXIX

The expense of spirit in a waste of shame
 Is lust in action ; and till action, lust
 Is perjur'd, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust ;
 Enjoy'd no sooner but despised straight ; 5
 Past reason hunted ; and no sooner had,
 Past reason hated, as a swallow'd bait,
 On purpose laid to make the taker mad :
 Mad in pursuit, and in possession so ;
 Had, having, and in quest to have, extreme ; 10
 A bliss in proof, and prov'd, a very woe ;
 Before, a joy propos'd ; behind, a dream.

All this the world well knows ; yet none knows well
 To shun the heaven that leads men to this hell.

CXXX

My mistress' eyes are nothing like the sun ;
 Coral is far more red than her lips' red :
 If snow be white, why then her breasts are dun ;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white, 5

7. *swallow'd*] Ewing ; *swallowed* Q. 9. *Mad*] Gildon ; *Made* Q. 10.
quest to have,] *quest, to have* Q. 11. *prov'd, a very*] Malone (Capell MS.) ;
proud and very Q. 14. *heaven*] *haven* ed. 1640.

CXXIX] Perhaps suggested by Sidney's sonnet, to Desire:—

"Thou blind man's mark, thou fool's
 self-chosen snare!

Fond fancy's scum! and dregs of
 scattered thought!

Band of all evils! cradle of cause-
 less care!

Thou web of will! whose end is
 never wrought," etc.

1. *The . . . shame*] Loss of vitality by waste that brings discredit ; so "expense of blood" meant "loss of blood." In a shoulder note to *The Purple Island*, v. xviii., Fletcher tells us that "The fourth cavities [*sc.* of the brain] is most noble where all the spirits are perfected. By [*i.e.* beside] it is the pith, or marrow, the fountain of these spirits."

4. *not to trust*] treacherous.

9. *Mad*] Malone's correction of *Made*, Q.

9. *so*] such, *i.e.* mad too.

10. *in quest to have*] *i.q.* "in pursuit," l. 9.

11. *prov'd, a very*] Malone, for Q's *proud and very*. Sewall had read *prov'd a very*, but "prov'd" means "when experienced," and therefore should be followed by a comma.

CXXX] cf. xxi. and contrast xcvi., xcix.

4. *If . . . wires*] *sc.* as poets have called them ; see Lyndsay, *Ane Satire*, i. 342 : "Her hair is like the golden wyre" ; Greene, *Works*, ed. Collins, ii. 274 : "Phoebus' wyres compar'd to her haire unworthy the praysing" ; Daniel (*Elizabethan Sonnets*, i. p. 101) : "And golden hairs may change to silver wire."

5. *damask'd*] According to *New Eng. Dict.* having the hue of the damask Rose, and this, says Parkinson, *Paradisus*, p. 413, was "a fine deepe blush colour" ; but it also meant "varie-

But no such roses see I in her cheeks ;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound : 10
 I grant I never saw a goddess go,
 My mistress, when she walks, treads on the ground :
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

CXXXI

Thou art as tyrannous, so as thou art,
 As those whose beauties proudly make them cruel ;
 For well thou know'st to my dear doting heart
 Thou art the fairest and most precious jewel.
 Yet, in good faith, some say that thee behold, 5
 Thy face hath not the power to make love groan :
 To say they err I dare not be so bold,
 Although I swear it to myself alone.
 And to be sure that is not false I swear,
 A thousand groans, but thinking on thy face, 10
 One on another's neck, do witness bear
 Thy black is fairest in my judgement's place.
 In nothing art thou black save in thy deeds,
 And therefore this slander, as I think, proceeds.

CXXXII

Thine eyes I love, and they, as pitying me,
 Knowing thy heart torments me with disdain,

CXXXII.] 2. *torments*] ed. 1640; *torment* Q.

gated," and Schmidt is probably right in explaining "of a mingled red and white"; cf. *Love's Labour's Lost*, v. ii. 296: "their damask sweet commixture shown."

11. *go*] walk, as in li. 14.

CXXXI] cf. cxxvii.

1. *so . . . art*] i.e. being such as you are, black but not comely.

2. *proudly*] through pride in these beauties.

11. *One . . . neck*] in quick succession; cf. *1 Henry IV.* iv. iii. 92:—

"In short time after, he deposed the King,

Soon after that, deprived him of his life,

And in the neck of that task'd the whole state."

See also Florio's Montaigne, *Essays*, i. cap. xl.: "all the inventions of torments that could be devised, being redoubled upon him, one in the necke of another." Steevens compares *Hamlet*, iv. vii. 164:—

"One woe doth tread upon another's heel,

So fast they follow."

12. *fairest . . . place*] in the place assigned to it by my judgment.

14. *this slander*] that of l. 6.

CXXXII] cf. cxxvii.

2. *heart torments*] Malone, reading *torment* with Q, put an ingenious

Have put on black and loving mourners be,
 Looking with pretty ruth upon my pain.
 And truly not the morning sun of heaven 5
 Better becomes the grey cheeks of the east,
 Nor that full star that ushers in the even
 Doth half that glory to the sober west,
 As those two mourning eyes become thy face :
 O, let it then as well beseem thy heart 10
 To mourn for me, since mourning doth thee grace,
 And suit thy pity like in every part.
 Then will I swear beauty herself is black,
 And all they foul that thy complexion lack.

CXXXIII

Beshrew that heart that makes my heart to groan
 For that deep wound it gives my friend and me !
 Is't not enough to torture me alone,
 But slave to slavery my sweet'st friend must be ?
 Me from myself thy cruel eye hath taken, 5
 And my next self thou harder hast engrossed :
 Of him, myself, and thee, I am forsaken ;
 A torment thrice threefold thus to be crossed.
 Prison my heart in thy steel bosom's ward,
 But then my friend's heart let my poor heart bail ; 10
 Who'er keeps me, let my heart be his guard ;

6. *the east*] Sewell; *th' East Q.*

9. *mourning*] Gildon; *morning Q.*

comma after "heart," but thereby unfitted the line for its context.

3. *loving mourners*] cf. *Astrophel and Stella*, vii. :—

"When Nature made her chief work
 —Stella's eyes;

In colour black, why rapt she
 beams so bright ?

... she minding Love should be
 Placed ever there, gave him this
 mourning weed ;

To honour all their deaths, which
 for her bleed."

12. *suit*] dress; cf. cxxvii. 10 : "her eyes so suited." The meaning seems to be—let your heart too pity me and wear mourning. Dean Beeching glosses "probably not clothe" [as Dowden] but "adapt," "fit."

CXXXIII] CXXXII *cont.*

4. *to slavery*] Prof. Case explains, "to his enslaved friend's condition." The expression in form resembles that in

Herrick (ed. Grosart, iii. p. 2) :—

"'Tis liberty to serve one Lord ; but
 he

Who many serves, serves base
 servility."

6. *my next self*] my friend, *alter ipse* ; Bacon goes further, *Of Friendship* : "It was a Sparing Speech of the Ancients, to say, That a Friend is another himselfe."

6. *harder hast engross'd*] i.e. have captured and hold even more securely ; "engross" was to monopolise or "corner" some commodity, leaving nothing for others.

7. *myself*] because I am no longer my own but yours.

11. *Who'er . . . guard*] Whoever may be my gaoler, let my friend secure my friend against imprisonment by suffering in his place. The argument, says Prof. Case, seems to go on : "It will be out of your power to make my im-

Thou canst not then use rigour in my gaol :
 And yet thou wilt ; for I, being pent in thee,
 Perforce am thine, and all that is in me.

CXXXIV

So, now I have confess'd that he is thine
 And I myself am mortgag'd to thy will,
 Myself I'll forfeit, so that other mine
 Thou wilt restore, to be my comfort still :
 But thou wilt not, nor he will not be free, 5
 For thou art covetous and he is kind ;
 He learn'd but surety-like to write for me,
 Under that bond that him as fast doth bind.
 The statute of thy beauty thou wilt take,
 Thou usurer, that put'st forth all to use, 10
 And sue a friend came debtor for my sake ;
 So him I lose through my unkind abuse.
 Him have I lost ; thou hast both him and me :
 He pays the whole, and yet am I not free.

CXXXV

Whoever hath her wish, thou hast thy "Will,"
 And "Will" to boot, and "Will" in overplus ;

4. *restore, to be*] Lintott; *restore to be* Q; *restore to me* Gildon. 14.
am I] I am ed. 1640.

CXXXV] 1, 2. "Will"] *Will* Q (in italics).

prisonment harsh, for he will not share it ; and yet I am mistaken in that, for I am wholly in your power, and he is a part of me."

CXXXIV] CXXXIII cont.

3. *that other mine*] i.e. that other myself; cf. "my next self," cxxxiii. 6.

5. *wilt not*] sc. restore him.

9. *statute*] Malone says: "Statute has here its legal signification, that of a security or obligation for money."

11. *came*] i.e. who became.

12. *through . . . abuse*] the unkind abuse or ill-treatment which I have received from you; "my" = inflicted on me.

14. *He pays the whole*] As surety he is liable for my debt, but we should not both have to pay.

CXXXV] If this sonnet is not Shakespeare's, the movement of his verse is wonderfully imitated.

1. *Will*] This sonnet may have been suggested by cxxxiv. 2. According to Prof. Dowden, "Will = William [Shakespeare], Will = William, the Christian name of Shakespeare's friend [? Mr. W. H.], and Will = desire, volition. Here 'Will in overplus' means Will Shakespeare, as the next line shows, 'more than enough am I.' The first 'Will' means *desire* (but as we know that his lady had a husband, it is possible that he also may have been a 'Will,' and that the first 'Will' here may refer to him besides meaning 'desire'); the second 'Will' is Shakespeare's friend." The word "Will" was often played on, e.g. *Arcadia*, 10th ed. p. 93:—

"While I in heart my will write ere
 I die
 In which by will, my will and
 wits I binde
 Still to bee hers."

More than enough am I that vex thee still,
 To thy sweet will making addition thus.
 Wilt thou, whose will is large and spacious, 5
 Not once vouchsafe to hide my will in thine?
 Shall will in others seem right gracious,
 And in my will no fair acceptance shine?
 The sea, all water, yet receives rain still,
 And in abundance addeth to his store; 10
 So thou, being rich in "Will," add to thy "Will"
 One will of mine, to make thy large "Will" more.
 Let no unkind, no fair beseechers kill;
 Think all but one, and me in that one "Will."

CXXXVI

If thy soul check thee that I come so near,
 Swear to thy blind soul that I was thy "Will,"
 And will, thy soul knows, is admitted there;

11, 12, 14. "Will"] *Will* Q (in italics).
 Dowden conj.

13. *unkind, no*] *unkind* "No"

CXXXVI] 2. "Will"] *Will* Q (in italics).

Halliwell gives the following examples:—

"Kinde Katherine to her husband
 kist these words,
 Mine owne sweete Will, how derely
 doe I love thee.
 If true, quoth Will, the world no
 such affords,
 And that 'tis true I durst her war-
 rant be:
 For nere heard I of woman good
 or ill,
 But always loved best her owne
 sweete Will";

and (*Book of Merry Riddles*, ed. 1617,
 The LI Riddle):—

"My lover's Will
 I am content for to fulfill;
 Within this rime his name is
 framed:

Tell me then how he is named?"

4. *making . . . thus*] *i.e.* by adding
 myself.

5, 7. *spacious . . . gracious*] If this is
 a triple rime, a beat is missing; if not,
 the syllables that should rime are identi-
 cal. So in *Venus and Adonis*, there is
 a foot too little in l. 758, or a foot too
 much in l. 760:—

"Seeming to bury that poster-
 ity . . .

If thou destroy them not in dark
 obscurity."

6. *Not . . . thine*] Perhaps this
 means—to accept my love under cover
 of my name; which is also your hus-
 band's, or less probably—to unite our
 desires, include my desire [or myself]
 among the objects of your will.

8. *in my will*] in the case of myself
 whose name is "Will";

9, 10. *The . . . store*] Prof. Dowden
 compares *Twelfth Night*, II. iv. 103:
 "Mine [my heart] is all as hungry as
 the sea"; and I. i. 11: "Thy [love's]
 capacity receiveth as the sea."

13. *Let . . . kill*] The text seems cor-
 rupt. "Unkind" would naturally mean
 "unkind one"; which makes the en-
 treaty too general. Perhaps we should
 read *unkindness* (*sc.* on your part) or *Be*
not unkind, no [*or nor*]. Prof. Dowden's
 conjecture is admirable: "Let no un-
 kind 'No' fair beseechers kill," *i.e.*
 Let no unkind refusal, etc. Prof. Case
 suggests that "unkind" perhaps =
 unkindness, adding that it is probably
 too ingenious to say "unnaturalness,"
 "not nature," *i.e.* nature which unlike
 the sea (l. 9) refuses its like. The
 word "fair" is used as in the provin-
 cial saying, "Don't refuse a fair offer."

CXXXVI] CXXXV *cont.*

Thus far for love, my love-suit, sweet, fulfil.
 "Will" will fulfil the treasure of thy love, 5
 Ay, fill it full with wills, and my will one.
 In things of great receipt with ease we prove
 Among a number one is reckon'd none :
 Then in the number let me pass untold,
 Though in thy store's account I one must be ; 10
 For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee :
 Make but my name thy love, and love that still,
 And then thou lov'st me, for my name is "Will."

CXXXVII

Thou blind fool, Love, what dost thou to mine eyes,
 That they behold, and see not what they see ?
 They know what beauty is, see where it lies,
 Yet what the best is take the worst to be.
 If eyes, corrupt by over-partial looks, 5
 Be anchor'd in the bay where all men ride,
 Why of eyes' falsehood hast thou forged hooks,
 Whereto the judgement of my heart is tied ?
 Why should my heart think that a several plot

5, 14. "Will"] *Will* Q (in italics). 6. *Ay, fill*] Malone (Capell MS.);
I fill Q. 10. *store's*] Sewell (ed. 2); *stores'* Malone; *stores* Q. 12.
something sweet] *something, sweet*, Dyce (ed. 2), (S. Walker conj.)

7. *receipt*] capacity, power of receiving and containing (Schmidt).

8. *Among . . . none*] Steevens compares *Romeo and Juliet*, I. ii. 33 :—

"Which on more view, of many mine being one

May stand in number, though in reckoning none."

"The poet here," says Dean Beeching, "makes the distinction with the opposite sense; he need not be counted, but must be reckoned with." See also note on viii. 14.

10. *store's account*] the inventory of your property.

11. *For . . . me*] Regard me as nothing.

12. *a something sweet to*] S. Walker proposed to read *a something, sweet, to* (cf. l. 4); wrongly, I think.

CXXXVII] Though infinitely better, this sonnet may be addressed to the same person as the two preceding.

4. *what . . . be*] take the worst for

the best, suppose his lady to be beautiful and loving.

5. *If . . . looks*] His looks or glances made partial [by love] prevent his eyes from seeing her as she is. The lover sees Helen's beauty in a brow of Egypt.

6. *anchor'd*] cf. *Antony and Cleopatra*, I. v. 33 :—

"There would he anchor his aspect and die

With looking on his life."

(Malone), and *Measure for Measure*, II. iv. 4 :—

"Whilst my invention, hearing not my tongue,

Anchors on Isabel."

(Steevens).

7, 8. *Why . . . tied?*] Why has love forced my mind to follow my eyes in flattering her.

9. *several*] private, exclusive, so a "several fishery" is one to which the public has no right of access. It is op-

Which my heart knows the wide world's common place?
 Or mine eyes seeing this, say this is not, 11
 To put fair truth upon so foul a face?
 In things right true my heart and eyes have erred,
 And to this false plague are they now transferred.

CXXXVIII

When my love swears that she is made of truth,
 I do believe her, though I know she lies,
 That she might think me some untutor'd youth,
 Unlearned in the world's false subtleties.
 Thus vainly thinking that she thinks me young, 5
 Although she knows my days are past the best,
 Simply I credit her false-speaking tongue:
 On both sides thus is simple truth suppress'd.
 But wherefore says she not she is unjust?
 And wherefore say not I that I am old? 10
 O, love's best habit is in seeming trust,
 And age in love loves not to have years told:

11, 12. *not, To*] Sewell; *not To Q.*

CXXXVIII] 4. *subtleties*] *forgeries* ed. 1640. 7. *false-speaking*] hyphenated by Sewell. 12. *to have*] "Passionate Pilgrim" and Malone (Capell MS.); *t'haue Q.*

posed to "common" in *Love's Labour's Lost*, II. i. 233, on which Malone cites Peacham's *Worth of a Penny*: "Others not affecting marriage at all live (as they say) upon the *commons*, unto whom it is death to be put into the severall." See also Dr. James's note in the *Variorum* eds. explaining the method of tillage of common land in Warwickshire rather than Shakespeare's use of "common" and "several."

12. *To put*] So as to put.

13, 14. *In . . . transferred*] This may mean—My heart and eyes have in the past judged truth to be a liar and now judge falsehood to be truth. "False plague" seems to mean plague of falseness. They are given over to a disease which renders them incapable of distinguishing. Mr. Wyndham understands "false plague" of the lady.

CXXXVIII] The first poem in *The Passionate Pilgrim*, 1599, is an earlier form of this sonnet, *viz.*:—

"When my love swears that she is
 made of truth,
 I do believe her, though I know
 she lies,

That she might think me some un-
 tutor'd youth,
Unskilful in the world's false *for-*
 geries.

Thus vainly thinking that she
 thinks me young,
 Although *I know* my years be past
 the best,
I smiling credit her false-speaking
 tongue,
Outfacing faults in love with love's
 ill rest.

But wherefore says *my love* that
 she is young?
 And wherefore say not I that I am
 old?

O love's best habit is *a flattering*
 tongue,
 And age, in love, loves not to have
 years told.

Therefore *I'll lie with love, and*
 love with me,
Since that our faults in love thus
 smother'd be."

The differences are in italics.

7. *Simply*] In my (assumed) simplicity.

11. *habit*] dress.

12. *told*] counted.

Therefore I lie with her and she with me,
And in our faults by lies we flatter'd be.

CXXXIX

O call not me to justify the wrong
That thy unkindness lays upon my heart ;
Wound me not with thine eye, but with thy tongue ;
Use power with power, and slay me not by art.
Tell me thou lov'st elsewhere ; but in my sight, 5
Dear heart, forbear to glance thine eye aside :
What need'st thou wound with cunning, when thy might
Is more than my o'er-press'd defence can bide ?
Let me excuse thee : ah, my love well knows
Her pretty looks have been mine enemies ; 10
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries :
Yet do not so ; but since I am near slain,
Kill me outright with looks, and rid my pain.

CXL

Be wise as thou art cruel ; do not press
My tongue-tied patience with too much disdain ;
Lest sorrow lend me words, and words express
The manner of my pity-wanting pain.
If I might teach thee wit, better it were, 5
Though not to love, yet, love, to tell me so ;
As testy sick men, when their deaths be near,

14. *flatter'd*] Malone (Capell MS.); *flattered* Q.

CXXXIX] 5. *lov'st*] *lou'st* Q; *lovest* Cam. Edd.

10. *mine*] *my* ed. 1640.

CXL] 4. *pity-wanting*] hyphened by Gildon.

5. *were*] ed. 1640; *weare* Q.

6. *yet, love*] *yet loue* Q.

CXXXIX] Not, I think, immediately connected with the preceding sonnet.

4. *Use . . . art*] Use your power energetically, reject me in plain words instead of wounding me as it were by strategy, as you do when you let me see by your looks that you are in love with some one else.

7. *What*] Why.

8. *than . . . bide*] than my over-powered forces can resist.

11. *my foes*] her eyes.

14. *rid*] put an end to, remove; cf. *Richard II.* v. iv. 11: "I am the king's friend and will rid his foe"; *3 Henry VI.* v. v. 67:—

"Look in his youth to have him so cut off

As, deathsmen, ye have rid this sweet young prince."

For the sense compare Constable, *Diana*, v. 7, 8:—

"Dear! if all other favour you shall grudge

Do speedy execution with your eye."

CXL] CXXXIX *cont.*

4. *pity-wanting*] unpitied.

5. *wit*] wisdom; still so used provincially.

6. *so*] *i.e.* that you love me.

No news but health from their physicians know ;
 For, if I should despair, I should grow mad,
 And in my madness might speak ill of thee : 10
 Now this ill-wresting world is grown so bad,
 Mad slanderers by mad ears believed be.
 That I may not be so, nor thou belied,
 Bear thine eyes straight, though thy proud heart go
 wide.

CXLI

In faith, I do not love thee with mine eyes,
 For they in thee a thousand errors note ;
 But 'tis my heart that loves what they despise,
 Who, in despite of view, is pleas'd to dote ;
 Nor are mine ears with thy tongue's tune delighted ; 5
 Nor tender feeling, to base touches prone,
 Nor taste, nor smell, desire to be invited
 To any sensual feast with thee alone :
 But my five wits nor my five senses can 10
 Dissuade one foolish heart from serving thee,
 Who leaves unsway'd the likeness of a man,
 Thy proud heart's slave and vassal wretch to be :

11. *ill-wresting*] hyphened by Lintott.
 CXLI] 4. *pleas'd*] *pleasd* Q.

13. *belied*] *belyde* Q.

8. *No . . . know*] Are encouraged by their doctors to hope for recovery. "Testy" explains why: they are peevish.

11. *ill-wresting*] that puts the worst interpretation on everything; cf. *Much Ado About Nothing*, III. iv. 33: "An bad thinking do not wrest true speaking."

13. *so*] such, *viz.* a mad slanderer, or, as Prof. Case suggests, "so believed."

14. *go wide*] a metaphor from archery, see Hart's note on "wide o' the bow hand," *Love's Labour's Lost*, IV. i. 131, in this series. Malone compares xciii. 4: "Thy looks with me, thy heart in other place."

CXLI] cf. cxxxvii.

4. *of view*] *i.e.* of what it sees, as in cxlviii. 11.

6. *feeling*] The meaning is—nor does my sense of feeling, which is prone to base touches, nor my taste or smell desire, etc. Dean Beeching omits (with Q) the comma after "feeling," explaining that the poet says that his delicate

feeling is not "prone to base touches," not that it is.

9. *five wits . . . five senses*] These seem to be distinguished, but only the latter have been mentioned. Dunbar (ed. Small, II. p. 65) identified them:—

"Off the wrang spending of my wittis fyve,—

In hering, seing, gusting, twiching,
 and smellyng";

but see Hawes, *Pastime of Plesure*, ed. Southey, xxv. (referred to by Malone):—

"These are the five wittes remouing inwardly,

First comen witte, and then ymagination,

Fantasy, and estimation truely,
 And memory."

10, 12. *Dissuade . . . be*] "heart" is equivocal. Neither my senses nor my intellect can prevent my heart (as the seat of the emotions) from being your slave. "Who" = which, and refers to heart: for it (= the heart, as the seat of reason) leaves me who am only

Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

CXLII

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving :
O, but with mine compare thou thine own state,
And thou shalt find it merits not reproving ;
Or, if it do, not from those lips of thine, 5
That have profan'd their scarlet ornaments
And seal'd false bonds of love as oft as mine,
Robb'd others' beds' revenues of their rents.
Be it lawful I love thee, as thou lov'st those
Whom thine eyes woo as mine importune thee : 10
Root pity in thy heart, that, when it grows,
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied !

8. *beds' revenues*] Knight; *beds revenues* Q; *beds, revenues* Sewell; *bed-revenues* Capell MS. 13. *hide*] *chide* Staunton conj. 14. *self-example*] hyphenated in Ewing.

the empty shell of a man, a reasonable creature only in appearance, unguided (*sc.* by itself, as the seat of reason); "likeness" is used, as picture, image, statue, etc., of one who seems deficient in certain human characteristics: Portia calls the Englishman who has nothing to say for himself, "a proper man's picture." So Morris, *Acontius and Cydippe* :—

"And thou whom men call by my name,
O helpless one, hast thou no shame
That thou must even look the same
As while ago," etc.

CXLII] cf. clii.

2. *Hate . . . loving*] Does this mean that my sin is so grounded, or that your hatred of it is grounded on its sinfulness, or on your own sinful loving of others which makes you indifferent to me? Prof. Case says the most probable sense is "the ground of which hate is the fact that my love is sinful." Perhaps we may compare Daniel, xxix.

13, 14 :—

"See then who sins the greater of us twain,
I in my love, or thou in thy disdain?"

6. *scarlet ornaments*] Steevens compares *Edward III.* II. i. 10 :—

"Anone, with reverent feare when she grew pale,
His cheekes put on their scarlet ornaments."

7. *seal'd*] with kisses, if Malone's citations are apposite, *viz.* *Venus and Adonis*, 511; *Measure for Measure*, IV. i. 6; *Merchant of Venice*, II. vi. 6.

8. *others*] Strictly we should read *other's*, for "*other*" was plural as well as singular.

8. *revenues*] accented on the second syllable. The accent sometimes varies in the same play; cf. *Midsummer Night's Dream*, I. i. 6, and I. i. 158.

10. *importune*] For the accent, cf. Daniel, in *Elizabethan Sonnets*, ed. Lee, I. p. 88: "Press to her eyes, importune me some good"; it rhymes with "fortune" in Watson, *Tears of Fancie*, xlii.

13. *what thou dost hide*] i.e. pity.

14. *By . . . denied*] "May you be refused in accordance with your own practice!" or if we print with a full stop (as Q), "It will be possible to refuse."

CXLIII

Lo, as a careful housewife runs to catch
 One of her feather'd creatures broke away,
 Sets down her babe, and makes all swift dispatch
 In pursuit of the thing she would have stay ;
 Whilst her neglected child holds her in chase, 5
 Cries to catch her whose busy care is bent
 To follow that which flies before her face,
 Not prizing her poor infant's discontent :
 So runn'st thou after that which flies from thee,
 Whilst I thy babe chase thee afar behind ; 10
 But if thou catch thy hope, turn back to me,
 And play the mother's part, kiss me, be kind :
 So will I pray that thou mayst have thy "Will,"
 If thou turn back and my loud crying still.

CXLIV

Two loves I have of comfort and despair,
 Which like two spirits do suggest me still :
 The better angel is a man right fair,
 The worser spirit a woman colour'd ill.
 To win me soon to hell, my female evil 5
 Tempteth my better angel from my side,
 And would corrupt my saint to be a devil,
 Wooing his purity with her foul pride.
 And whether that my angel be turn'd fiend
 Suspect I may, yet not directly tell ; 10
 But being both from me, both to each friend,
 I guess one angel in another's hell :

2. *feather'd*] Gildon; *fethered* Q.

CXLIV] 2. *suggest*] *sugiest* Q. 6. *side*] "Passionate Pilgrim" and Malone (Capell MS.); *sight* Q. 9. *fiend*] Malone (Capell MS.); *finde* Q; *feend* "Passionate Pilgrim."

CXLIII] Connected with cxxxvi. and cxxxvii.; its authenticity has been questioned.

4. *pursuit*] not elsewhere in Shakespeare accented on the first syllable.

8. *Not . . . discontent*] Not regarding, nor making any account of, her child's uneasiness (Malone).

CXLIV] See *Passionate Pilgrim*, ii., where this sonnet is found with slight verbal differences.

2. *suggest*] urge or prompt, *sc.* to-

wards comfort or despair, or possibly towards good and evil.

8. *foul*] as "colour'd ill," and therefore not *fair*, which the *Passionate Pilgrim* version reads.

10. *directly*] exactly or precisely; cf. *Merchant of Venice*, i. iii. 78.

11. *But . . . friend*] cf. lxi. 14: "From me far off with others all too near."

12. *in . . . hell*] Perhaps an allusion to the game of Barley-break, of which a description may be seen in the first

Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

CXLV

Those lips that Love's own hand did make
Breath'd forth the sound that said "I hate,"
To me that languish'd for her sake :
But when she saw my woeful state,
Straight in her heart did mercy come, 5
Chiding that tongue that ever sweet
Was used in giving gentle doom ;
And taught it thus anew to greet ;
"I hate" she alter'd with an end,
That follow'd it as gentle day 10
Doth follow night, who, like a fiend,
From heaven to hell is flown away ;
"I hate" from hate away she threw,
And sav'd my life, saying "not you."

13. "I hate . . . threw] I hate—away from hate she flew Steevens conj.

book of Sidney's *Arcadia*. But "hell" was freely used (in accordance with its derivation, O.E. *helan* = to hide) of anything dark or out of sight, and hence of things evil; see Beaumont and Fletcher, *Humorous Lieutenant*, iv. ii.: "we found Her hell and her, I mean her charms and spells"; Nashe, *Choyse of Valentines*, 276: "When he more glib to hell be lowe would passe."

14. *fire*] This may mean merely "drive him from her." Prof. Dowden compares 2 *Henry IV.* ii. iv. 365: "For the women?"—"For one of them, she is in hell already, and burns poor souls." See note on this line in *Passionate Pilgrim*, in this series. Drayton's *Idea*, xx., "An evil spirit (your Beauty) haunts me still," etc., may be an imitation of this sonnet, or, as others suppose, its source; it is probably the former; see Dean Beeching's *Note on Drayton's Sonnets*.

CXLV] Perhaps not Shakespeare's.

13. *threw*] Steevens proposed—"I hate—away from hate she *flew*," etc. Having pronounced the words "I hate," she left me with a declaration in my favour. But *threw* may mean the same, if taken as equivalent to *threw herself*.

—After the words "I hate" she threw herself, *i.e.* departed from hatred by saying, etc. Fling = fling oneself = depart, is quite common, *e.g.* *Macbeth*, ii. iv. 16; and Greene, ed. Collins, ii. p. 298:—

"Away they fling and looking coylike
backe

They laugh at me."

Malone, however, explains: "The meaning is—she removed the words *I hate* to a distance from *hatred*; she changed their natural import, and rendered them inefficacious, and undecisive of dislike, by subjoining *not you*." He compares *Lucrece*, 1534, 1537:—

"'It cannot be,' quoth she, 'that
so much guile'—

She would have said 'can lurk in
such a look';

But Tarquin's shape came in her
mind the while,

And from her tongue 'can lurk'
from 'cannot' took."

Prof. Dowden says: "Malone's expression is probably the right one; it is however possible that the meaning may be—from hatred to such words as 'I hate,' 'she threw them away'."

CXLVI

Poor soul, the centre of my sinful earth,
 these rebel powers that thee array,
 Why dost thou pine within and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? is this thy body's end?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;

5

10

1, 2. *earth*, . . . *these rebel*] *earth*, *My sinfull earth these rebbell* Q; *earth*, *Fool'd by those rebel* Malone; *earth*, *Starv'd by the rebel* Steevens conj.; *My sinful earth, these* Capell MS.; *earth*, *Thrall to these rebel* Anon. conj.; *earth*, *Leagued with these rebel* Hudson (Brae conj.); *earth*, [*Foil'd by*] *these rebel* Pargrave conj.; *earth*, [*Hemm'd with*] *these rebel* Furnivall conj.; *earth*, [*Press'd by*] *these rebel* Dowden conj.; *earth*, *Why feed'st these rebel* Tyler conj. *earth*, . . . *array*] *earth*,—*My sinful earth these rebel powers array*,—Massey conj. 2. *array*,] *aray*, Hudson; *array*? Tyler. 4. *so costly gay*] *in costly gay* ed. 1640; *in costly clay* Sewell.

CXLVI] cf. cxxix.

1. *centre*] cf. *Romeo and Juliet*, II. i. 2:—

"Can I go forward when my heart
 is here?"

Turn back, dull earth, and find thy
 centre out." (Malone).

1. *earth*] *body*, as in the last quotation and *Love's Labour's Lost*, IV. iii. 69:—

"Then thou, fair sun, which on my
 earth doth shine."

Cf. *Hamlet*, V. i. 238; *Merchant of Venice*, V. 63-65:—

"Such harmony is in immortal souls,
 But whilst this muddy vesture of
 decay

Doth grossly close it in, we cannot
 hear it."

2. . . . *these*] This line in Q begins with the last three words of the previous line, and the simplest emendation would be to omit *sinful*, leaving the words "My earth" in apposition to "these rebel powers"; but perhaps a word like *Feeding* is needed to lead up to l. 3, and to be referred back to in l. 9. But the missing word may be quite different, e.g. *Rebuke*; "rebuke" and "rebel" have a syllable in common and this may have misled the printer. The word occurs in a similar connection in *I Henry IV*. V. v. 1: "Thus ever did

rebellion find rebuke." For other conjectures see critical note.

2. *array*] This has been explained as "beleaguer," but no instance of this absolute use has been cited. The word is found, though rarely, in the sense of "afflict" and of "defile." Prof. Case writes: "If the rebel powers are 'my earth' they clothe the soul as much as they wall it or are its mansion. If they are powers of the soul they may clothe it by overcoming its better judgment, in which case there is no difficulty in giving both the soul and the rebel powers the discredit. The whole tone of the sonnet seems to ask for 'clothe' or 'adorn'."

8. *charge*] expenditure, the body on which you have spent so much; cf. *Much Ado About Nothing*, I. i. 98: "the fashion of the world is to avoid cost and you encounter it. . . . You embrace your charge too willingly."

10. *let that pine*] "that" refers to "servant" not to "loss," let your servant, the body, suffer want rather than its master, the soul; cf. *Love's Labour's Lost*, I. i. 25: "My mind shall banquet though my body pine." Aggravate = increase, strictly, in weight. *New Eng. Dict.* gives a good though somewhat later instance of this use in a favourable sense, W. Austin, *Medit.* 46:

Buy terms divine in selling hours of dross ;
 Within be fed, without be rich no more :
 So shall thou feed on Death, that feeds on men,
 And Death once dead, there's no more dying then.

CXLVII

My love is as a fever, longing still
 For that which longer nurseth the disease ;
 Feeding on that which doth preserve the ill,
 The uncertain sickly appetite to please.
 My reason, the physician to my love, 5
 Angry that his prescriptions are not kept,
 Hath left me, and I desperate now approve
 Desire is death, which physic did except.
 Past cure I am, now reason is past care,
 And frantic-mad with evermore unrest ; 10
 My thoughts and my discourse as madmen's are,
 At random from the truth vainly express'd ;
 For I have sworn thee fair, and thought thee bright,
 Who art as black as hell, as dark as night.

CXLVIII

O, me, what eyes hath Love put in my head,
 Which have no correspondence with true sight !
 Or, if they have, where is my judgement fled,

10. *frantic-mad*] hyphenated by Malone.
random] Sewell; *random* Q.

11. *madmen's*] *mad men's* Q. 12.

"All these aggravate the greatness of his Humilitie; and that aggravates the greatness of his Love."

11. *terms divine*] ages of immortality.

CXLVII] Probably belonging to the same series as cxlii.

1. 2. *longing . . . disease*] cf. Horace, *Od.* II. ii. 13: "Crescit indulgens sibi dirus hydrops."

3. *preserve the ill*] maintain the illness; cf. "nurseth the disease," l. 2.

7, 8. *approve . . . except*] find by experience that desire, a disease which rejected the prescriptions of its doctor reason, brings on death. This passage is cited by *New Eng. Dict.*, together with *Richard II.* 1. i. 72, under the heading, "To object to, to take exception to, to protest against." If *physic* and not *Desire* is nominative to *did*

except, Prof. Case suggests the following explanation: "Shakespeare is the patient, whose disease, love or desire, is a dangerous appetite, which he gratifies against the advice of his physician Reason, and in which, indulged thus against the interdict of physic, he finds death."

9. *Past . . . care*] Malone cites *Love's Labour's Lost*, v. ii. 28: "past cure is still past care"; and *Holland's Leaguer*, a pamphlet of 1632, "Things past cure, past care." A similar proverb, "care's no cure," given by Ray, appears in *1 Henry VI.* III. iii. 3. But the proverb is here inverted, since reason, the physician, has left me and ceased to care for me, I cannot recover; "past care, past cure" is what Shakespeare says here.

CXLVIII] cf. cxxxvii.

That censures falsely what they see aright?
 If that be fair whereon my false eyes dote, 5
 What means the world to say it is not so?
 If it be not, then love doth well denote
 Love's eye is not so true as all men's: no,
 How can it? O, how can Love's eye be true,
 That is so vex'd with watching and with tears? 10
 No marvel then, though I mistake my view;
 The sun itself sees not till heaven clears.
 O cunning Love! with tears thou keep'st me blind,
 Lest eyes well-seeing thy foul faults should find.

CXLIX

Canst thou, O cruel! say I love thee not,
 When I against myself with thee partake?
 Do I not think on thee, when I forgot
 Am of myself, all tyrant, for thy sake?
 Who hateth thee that I do call my friend? 5
 On whom frown'st thou that I do fawn upon?
 Nay, if thou lour'st on me, do I not spend
 Revenge upon myself with present moan?
 What merit do I in myself respect,
 That is so proud thy service to despise, 10
 When all my best doth worship thy defect,

7. *love*] that Hudson (Lettsom conj.). 8. *all men's* : *no*,] *all mens* : *no*, Q;
all men's : *no*. S. Walker conj.; *all men's* "No." Globe Edd. (Lettsom conj.),
 taking *eye* as a pun on "Ay." 13. *Love*!] *Love*, Gildon; *loue*, Q; *love*!
 Hudson (S. Walker conj.).

CXLIX] 4. *Am*] *All* Sewell. *all tyrant*,] Malone; *all tirant* Q; *all, tyrant*,
 Sewell; *all truant* Malone conj. 5. *hateth thee*] *hateth thou* Gildon; *hatest*
thou Sewell.

4. *censures*] judges or interprets.

8. *Love's . . . no*] The Globe Edd.
 read "Love's eye is not so true as all
 men's 'No'" (Lettsom's conjecture),
 taking *eye* as a pun on "Ay." Dean
 Beeching notes: "If so, it is impossible
 to make it evident in reading, for the
 pun requires two inconsistent punctua-
 tions. Probably the pun belongs to
 the second 'eye' in l. 9, and l. 8 should
 read, Love's 'ay' is not so true as all
 men's 'no.' The punctuation, how-
 ever, of Q, which is given in the text,
 is so unusually precise that I have not
 ventured to change it." It would seem
 a pity to exchange for a pun one of

the loveliest rhythms in Shakespeare,
 χρύσεα χαλκίων.

11. *view*] cf. cxli. 4.

CXLIX] Connected with the follow-
 ing sonnet, and perhaps also with the
 preceding.

2. *partake*] take part, take sides
 with, a meaning peculiar to this pas-
 sage.

4. *all . . . sake*] i.e. for the sake of
 thee, thou tyrant (Malone).

9. *respect*] regard, value; what qual-
 ity do I regard as good in myself, which
 is too proud to serve you?

11. *defect*] want of beauty or of good
 qualities; cf. "insufficiency," cl. 2.

Commaned by the motion of thine eyes?

But, love, hate on, for now I know thy mind ;
Those that can see thou lov'st, and I am blind.

CL

O, from what power hast thou this powerful might
With insufficiency my heart to sway ?

To make me give the lie to my true sight,
And swear that brightness doth not grace the day ?

Whence hast thou this becoming of things ill, 5
That in the very refuse of thy deeds

There is such strength and warrantise of skill,
That, in my mind, thy worst all best exceeds ?

Who taught thee how to make me love thee more,
The more I hear and see just cause of hate? 10

O, though I love what others do abhor,
With others thou shouldst not abhor my state :

If thy unworthiness rais'd love in me,
More worthy I to be belov'd of thee.

CLI

Love is too young to know what conscience is ;

Yet who knows not conscience is born of love ?

Then, gentle cheater, urge not my amiss,

Lest guilty of my faults thy sweet self prove :

For, thou betraying me, I do betray 5

8. *best*] *bests* Gildon.

CL] cf. cxli., cxlviii.

2. *With insufficiency*] in spite of your defects; cf. "defect," cxlix. 11. So "sufficiency" in Sidney's *Arcadia*, 10th ed. p. 157: "who wanting true sufficiency [*i.e.* the necessary good qualities] to raise him, would make a ladder of any mischief."

4. *swear . . . day*] Equivalent to the converse, *viz.* to swear that black is white, that you are lovely.

5. *becoming of things ill*] cf. *Antony and Cleopatra*, II. ii. 243 :—

"Vilest things

Become themselves in her."

(Malone).

7. *warrantise of skill*] surety or pledge of sagacity and power; cf. *1 Henry VI.* I. iii. 13 :—

"Break up the gates,
I'll be your warrantise."

(Dowden).

9, 10. *Who . . . hate*] Malone compares *Catullus*, lxxxv. :—

"Odi et amo: quare id faciam,
fortasse requiris.

Nescio, sed fieri sentio et excrucior."

13, 14. *If . . . thee*] *i.e.* you should love the unworthy as I do in loving you.

CLI].

1. *Love . . . is*] cf. cxv. 13: "Love is a babe."

2. *conscience . . . love*] Shakespeare seems to have coined this proverb, at least the opposite is said to be true, if only temporarily, in *Merry Wives of Windsor*, v. v. 32: "Now is Cupid a child of conscience: he makes restitution," but probably the meaning there is "conscientious child."

3. *amiss*] fault; cf. xxxv. 7.

My nobler part to my gross body's treason ;
 My soul doth tell my body that he may
 Triumph in love ; flesh stays no farther reason,
 But rising at thy name doth point out thee
 As his triumphant prize. Proud of this pride, 10
 He is contented thy poor drudge to be,
 To stand in thy affairs, fall by thy side.
 No want of conscience hold it that I call
 Her "love" for whose dear love I rise and fall.

CLII

In loving thee thou know'st I am forsworn,
 But thou art twice forsworn, to me love swearing ;
 In act thy bed-vow broke, and new faith torn,
 In vowing new hate after new love bearing. 5
 But why of two oaths' breach do I accuse thee,
 When I break twenty ! I am perjur'd most ;
 For all my vows are oaths but to misuse thee,
 And all my honest faith in thee is lost :
 For I have sworn deep oaths of thy deep kindness,
 Oaths of thy love, thy truth, thy constancy ; 10
 And, to enlighten thee, gave eyes to blindness,
 Or made them swear against the thing they see ;
 For I have sworn thee fair ; more perjur'd I,
 To swear against the truth so foul a lie !

CLIII

Cupid laid by his brand and fell asleep :
 A maid of Dian's this advantage found,

6. *gross*] *great* Boswell.
 CLII] 13. *I*] Sewell ; *eye* Q.

8. *reason*] perhaps, as often, speech.

10. *triumphant*] triumphal ; cf. "triumphant garlands," *Richard III.* iv. iv. 333 ; "triumphant fires," *Coriolanus*, v. v. 3.

CLII] cf. cxlii.

3, 4. *In . . . bearing*] You were false to your husband when you vowed to love me and are false to me when you vow to hate me.

7. *For . . . thee*] If "my vows" are the "deep oaths" of ll. 9, 10, "misuse" will mean misrepresent, *sc.* by swearing that you are beautiful. In *The Taming*

of the Shrew, II. i. 160, it seems to mean "slander" :—

"such vile terms,
 As she had studied to misuse me
 so."

11. *gave*] *i.e.* gave up ; I shut my eyes to your defects so as to think of you as fair.

CLIII] Probably not by Shakespeare. Prof. Dowden gives what seems to be the ultimate origin of this and the following sonnet, as discovered by Hertzberg in the Greek Anthology, *Epigrammata* (Jacob), ix. 65 and i.

And his love-kindling fire did quickly steep
 In a cold valley-fountain of that ground ;
 Which borrow'd from this holy fire of Love 5
 A dateless lively heat, still to endure,
 And grew a seething bath, which yet men prove
 Against strange maladies a sovereign cure.
 But at my mistress' eye Love's brand new-fired,
 The boy for trial needs would touch my breast ; 10
 I, sick withal, the help of bath desired,

9. *new-fired*] hyphened by Malone.

11. *bath*] *Bath* Steevens conj.

57: by Marianus and Zenodotus respectively:—

Τῶδ' ὑπὸ τὰς πλατάνους ἀπαλῶ τετ-
 ρυμένος ἔπινε
 εὔδεν Ἔρως, νύμφαις λαμπάδα
 παρθένος.

Νύμφαι δ' ἀλλήλῃσι, "τί μέλλομεν ;
 αἴθε δὲ τούτῳ
 σβέσσαμεν," εἶπον, "ὁμοῦ πῦρ
 κραδίας μερόπων."

Λαμπὰς δ' ὡς ἔφλεξε καὶ ὕδατα,
 θερμὸν ἐκεῖθεν

Νύμφαι Ἑρωτιάδες λουτροχοεῦσιν
 ὕδαρ

and

Τίς γλῆφας τὸν Ἑρωτα παρὰ κρήνησιν
 ἔθηκεν
 οἶόμενος παύσειν τοῦτο τὸ πῦρ
 ὕδατι.

"How Shakespeare became acquainted with the poem of Marianus," says Dowden, "we cannot tell, but it had been translated into Latin: *Selecta Epigrammata*, Basel, 1529, and again several times before the close of the sixteenth century." It was afterwards translated by Grotius and by the poet Gray. The following are literal translations into English: Here under the plane trees overcome with soft slumber slept Eros after giving his torch in charge to the nymphs. Then, said the nymphs, to one another, "Why hesitate? Would that with this we had extinguished at the same time the fire of the heart of men." But when the torch kindled the very waters, the water is hot that the amorous (?) nymphs pour thence into the bath. The second means: Who carved and set up Eros by the fountain as if to quench this fire with water?

6. *dateless*] endless; cf. "death's dateless night" in xxx. 6. The word may be seen, as it were, in the making

in Constable, *Diana*, ix. x. 7: "Her fury ne'er confineth with a date."

7. *prove*] find by experience.

11. *help*] remedy, healing; cf. *The Tempest*, ii. ii. 97: "If all the wine in my bottle will recover him, I will help his ague"; *Two Gentlemen of Verona*, iv. ii. 47:—

"Love doth to her eyes repair
 To help him of his blindness."

11. *bath*] "Query, whether we shall read *Bath* (i.e. the city of that name). The following words seem to authorise it."—Steevens. Malone thought not, citing "Growing a bath . . . but I my mistress' thrall came *there* for cure," from the next sonnet, and "And grew a seething *bath*," from this. Dean Beeching says: "There is undoubtedly a reference to the Bath waters, for the Greek original says nothing about curative powers." On the other hand, the reference to curative powers may have come from some intermediate form or adaptation of the epigram, such as Fletcher's *Licia* (1593), xxvii. :—

"The crystal streams, wherein my
 Love did swim,
 Melted in tears, as partners of
 my woe;

Her shine was such as did the
 fountain dim,

The pearl-like fountain, whiter
 than the snow.

Then like perfume resolved with a
 heat,

The fountain smok'd as if it
 thought to burn.

A wonder strange to see the cold
 so great,

And yet the fountain into smoke
 to turn.

I search'd the cause and found it
 to be this:

And thither hied, a sad distemper'd guest,
 But found no cure: the bath for my help lies
 Where Cupid got new fire, my mistress' eyes.

CLIV

The little Love-god lying once asleep
 Laid by his side his heart-inflaming brand,
 Whilst many nymphs that vow'd chaste life to keep
 Came tripping by; but in her maiden hand
 The fairest votary took up that fire 5
 Which many legions of true hearts had warm'd;
 And so the general of hot desire
 Was sleeping by a virgin hand disarm'd.
 This brand she quenched in a cool well by,
 Which from Love's fire took heat perpetual, 10
 Growing a bath and healthful remedy
 For men diseas'd; but I, my mistress' thrall,
 Came there for cure, and this by that I prove,
 Love's fire heats water, water cools not love.

14. *eyes*] ed. 1640; *eye* Q.

CLIV] 2. *heart-inflaming*] hyphened by Malone.

She touch'd the water and it
 burnt with love.

Now, by her means, it purchas'd
 hath *that bliss*

*Which all diseases quickly can
 remove.*

Then if by you these streams so
 blessed be,

Sweet, grant me love; and be
 not worse to me!"

No one seems to have suspected a reference to Wells in cliv. 9, yet it is equally likely.

CLIV] Probably not by Shakespeare.

5. *votary*] one who vowed "chaste

life to keep"; see *Love's Labour's Lost*, v. ii. 892: "I am a votary, I have vowed to Jacquenetta," etc.

7. *general*] Dr. Gollancz explains "chief cause," but "disarm'd" in the next line seems to show that it is used like "captain" for leader or commander; see *Romeo and Juliet*, v. iii. 219:—

"And then will I be general of your woes

And lead you even to death."

13. *this by that*] "this" is what follows in l. 14, "by that" is by my coming which failed to cure me.

A LOVER'S COMPLAINT

From off a hill whose concave womb re-worded
 A plaintful story from a sistering vale,
 My spirits to attend this double voice accorded,
 And down I laid to list the sad-tun'd tale ;
 Ere long espied a fickle maid full pale, 5
 Tearing of papers, breaking rings a-twain,
 Storming her world with sorrow's wind and rain.

Upon her head a platted hive of straw,
 Which fortified her visage from the Sun,
 Whereon the thought might think sometime it saw 10
 The carcass of a beauty spent and done :

3. *to attend*] Malone ; *t' attend* Q.

4. *laid*] *lay* Malone.

1. *re-worded*] repeated ; cf. *Hamlet*, III. iv. 143.

2. *sistering*] neighbouring, or possibly resembling in being concave ; see *Pericles*, v. Gower, 7 : "That even her art sisters the natural roses," i.e. her needlework imitates nature.

3. *My . . . accorded*] The metre is normal, spirits is a monosyllable (sprights) as often, though not so printed here in Q, which, however, elides the "o" of "to."

3. *spirits*] The mind, strictly "spirits of sense" ; see Davies, *On the Immortality of the Soul*, xxii. :—

"From the kind heat, which in the heart doth reigne,

The spirits of life doe their beginning take ;

These spirits of life ascending to the braine,

When they come there, the spirits of sense doe make.

These spirits of sense, in Fantasie's High Court,

Judge of the formes of objects, ill or well ;

And, as they send a good or ill report

Down to the heart, where all affections dwell,

If the report be good, it causeth love," etc.

4. *laid*] Intransitive use, as old as the fourteenth century, now only nautical.

5. *fickle*] Prof. Mackail explains : delicate or *nesk*, a meaning not in *New Eng. Dict.* or *Eng. Dial. Dict.*

6. *papers . . . rings*] letters from her lover, and jewels received by him from others and given to her ; see II. 197 and 202-23.

7. *Storming . . . rain*] Subjecting her whole being to a storm of sighs and tears. A man or woman was regarded as a microcosm, i.e. a world in miniature, hence "this distracted globe," *Hamlet*, I. v. 97 ; cf. *King Lear*, III. i. 10 :—

"Strives in his little world of man to out-scorn

The to-and-fro-conflicting wind and rain."

8. *platted hive*] the sheav'd hat of I. 31.

10. *Whereon*] i.e. on which visage.

11. *done*] consumed ; cf. "decay'd and done," *Lucrece*, l. 23 (Malone).

Time had not scythed all that youth begun,
Nor youth all quit ; but, spite of heaven's fell rage,
Some beauty peep'd through lattice of sear'd age.

Oft did she heave her napkin to her eyne, 15
Which on it had conceited characters,
Laundering the silken figures in the brine
That season'd woe had pelleted in tears,
And often reading what contents it bears ;
As often shrieking undistinguish'd woe, 20
In clamours of all size, both high and low.

Sometimes her levell'd eyes their carriage ride,
As they did battery to the spheres intend ;
Sometime diverted their poor balls are tied
To the orb'd earth ; sometimes they do extend 25
Their view right on ; anon their gazes lend
To every place at once, and, nowhere fix'd,
The mind and sight distractedly commix'd.

14. *sear'd*] *sere* Hudson. 23. *the*] *these* ed. 1640. 24. *Sometime*] *Sometimes* Gildon. 26. *lend*] *tend* Anon. conj.

14. *lattice*] the network of wrinkles ; though withered and wrinkled she looks as if she had once been beautiful ; but Malone compares Sonnet iii. 11, 12 :—

"So thou through windows of thine
age shall see
Despite of wrinkles this thy golden
time " ;

and *Cymbeline*, II. iv. 34 :—

"let her beauty
Look through a window to allure
false hearts
And be false with them."

15. *heave* . . . *eyne*] raise her handkerchief to her eyes ; cf. *Titus Andronicus*, III. i. 146 :—

"His napkin with his true tears all
bewet
Can do no service to his sorrowful
cheeks."

For "heave" see note in this series on "heav'd-up hands," *Lucrece*, l. 638.

16. *conceited characters*] emblematic devices ; see the description of the painting in *Lucrece*, 1422-28.

17. *Laundering*] Washing, a launder, or lavender, was a washer of linen.

18. *pelleted*] Steevens says : "This phrase is from the kitchen. *Pellet* was

the ancient culinary term for a *forced meat ball*, a well-known seasoning " ; but "pellet" (Lat. *pila*, a ball) was also used of various other round objects, e.g. hail, see *Antony and Cleopatra*, III. xiii. 165 : "By the discandying [= melting] of this pelleted storm" ; and "season'd" was suggested by "brine" ; cf. *Romeo and Juliet*, II. iii. 72 :—

"How much salt water thrown away
in waste,
To season love."

20. *undistinguish'd woe*] inarticulate cries ; cf. 3 *Henry VI.* v. ii. 45 :—

"And more he spake,
Which sounded like a clamour in a
vault,

That mought not be distinguish'd."

22, 23. *Sometimes* . . . *intend*] Her eyes are compared to a gun pointing skyward ; her eyes riding their carriage are levelled [= aimed] as if, etc.

24. *diverted*] turned (downwards) ; "converted" is similarly used in Sonnet vii. 11 :—

"The eyes, 'fore duteous, now converted are
From his low tract and look another way."

Her hair, nor loose nor tied in formal plat,
Proclaim'd in her a careless hand of pride ; 30
For some, untuck'd, descended her sheav'd hat,
Hanging her pale and pined cheek beside ;
Some in her threaden fillet still did bide,
And, true to bondage, would not break from thence,
Though slackly braided in loose negligence. 35

A thousand favours from a maund she drew
Of amber, crystal, and of beaded jet,
Which one by one she in a river threw,
Upon whose weeping margent she was set ;
Like usury applying wet to wet, 40
Or monarch's hands that let not bounty fall
Where want cries some, but where excess begs all.

Of folded schedules had she many a one,
Which she perus'd, sigh'd, tore, and gave the flood ;
Crack'd many a ring of posied gold and bone, 45

37. *beaded*] Sewell; *bedded* Q. 39. *weeping margent*] *margent weeping*
Malone conj. 41. *monarch's*] Ewing; *monarchs* Q; *monarchs'* Malone (Capell
MS.). 42. *cries*] *craves* Malone conj.

30. *a . . . pride*] not as Prof. Mac-
kail "a hand careless of pride," but
rather "The pride that apes humility,"
"a studied carelessness"; cf. Herrick:
"A sweet disorder in the dress Kindles
in clothes a wantonness," etc. She had
the remains of coquetry as she had the
remains of beauty, and is careful to hint
that she is not as old as she looks, l. 73.

31. *sheav'd*] i.e. of straw; see l. 8.

33. *threaden fillet*] a ribbon for the
head; they were sometimes of silk.

36. *maund*] basket; cf. Herrick,
Works, ed. Grosart, iii. 69:—

"In country meadows pearl'd with
dew,

And set about with lilies,
There filling maunds with flowers
you

May find your Amaryllis."

37. *beaded jet*] ornaments made of
jet beads. Q has *bedded*, which might
mean, as Malone says, jet set in some
kind of metal.

39. *margent*] "margin" is not found
in Shakespeare.

40. *Like usury*] sc. which adds like
to like, gold to gold.

40. *wet to wet*] This may be a pro-
verb, like "to carry coals to Newcastle,"
"ligna in siluam ferre." See Jerome

de Ricario's reproach to his borrowed
horse in Morlini, *Novella*, v. (cf. Stra-
parola, *Piacevoli Notti*, xii. 5): "stante
equo . . . Aquam aquis addendo, ait,
te consimilem domino perspicio, qui
omnia immensurate peragens, me im-
muneratum domum redire permisit."
These last words may have suggested
ll. 41, 42. Malone compares 3 *Henry VI.*
v. iv. 8:—

"With tearful eyes add water to the
sea,

And give more strength to that
which hath too much";

and *Romeo and Juliet*, i. i. 138:—

"With tears augmenting the fresh
morning dew,

Adding to clouds more clouds with
his deep sighs."

45. *posied gold*] A posy was a motto,
originally, as the word implies, in verse;
see *Merchant of Venice*, v. 148:—

"whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me and leave
me not'."

Fairholt, *ap.* Halliwell, gives two posies
of rings from the Londesborough collec-
tion, *vis.* "I'll win and wear you if I
can," and "God above Encrease our
love."

Bidding them find their sepulchres in mud ;
 Found yet moe letters sadly penn'd in blood,
 With sleided silk feat and affectedly
 Enswath'd, and seal'd to curious secrecy.

These often bath'd she in her fluxive eyes, 50
 And often kiss'd, and often 'gan to tear ;
 Cried, " O false blood, thou register of lies,
 What unapproved witness dost thou bear !
 Ink would have seem'd more black and damned here !"
 This said, in top of rage the lines she rents, 55
 Big discontent so breaking their contents.

A reverend man that graz'd his cattle nigh—
 Sometime a blusterer, that the ruffle knew
 Of court, of city, and had let go by
 The swiftest hours, observed as they flew— 60
 Towards this afflicted fancy fastly drew,
 And, privileg'd by age, desires to know
 In brief the grounds and motives of her woe.

So slides he down upon his grained bat,
 And comely-distant sits he by her side ; 65

47. *moe*] *mo* Q ; *more* Sewell (ed. 2). 51. *'gan to tear*] *Malone* ; *gaue to*
teare Q ; *gave a tear* Gildon. 53. *thou*] *him* ed. 1640. 60. *swiftest hours*,
observed] *swift hours*, *unobserved* Capell MS.

48. *sleided*] loose, not twisted ; floss silk ; the practice of tying letters and sealing the knot survives in symbol in the cross lines drawn on registered letters.

48. *feat and affectedly*] neatly and lovingly.

50. *fluxive*] flowing with tears.

53. *unapproved witness*] evidence not supported by her lover's actions.

55. *top*] cf. "top of judgment," *Measure for Measure*, II. ii. 76 ; and "from top of honour to disgrace's feet," *2 Henry VI.* I. ii. 49.

55. *rents*] tears ; cf. *Midsummer Night's Dream*, III. ii. 215 : "And will you rent our ancient love asunder ?"

56. *Big*] I believe we should read *By*.

56. *contents*] cf. *Merchant of Venice*, III. ii. 246 : "There are some shrewd contents in yon same paper."

58. *blusterer*] swaggerer.

58. *ruffle*] bustle and pomp.

60. *The . . . flew*] *Malone* who closes the parenthesis at "hours" explains "as the scattered fragments of

paper flew" ; but adds, "Perhaps the parenthesis that I have inserted may not have been intended by the author. If it be omitted and *the swiftest hours* be connected with what follows, the meaning will be that the reverend man, though engaged in the bustle of court and city, had not suffered the busy and gay period of youth to pass by without gaining some knowledge of the world."

61. *afflicted fancy*] victim of love ; for fancy = love see note in this series on *Merchant of Venice*, III. ii. 63. *Watson* called his series of sonnets "The Tears of Fancie or Love Dis-dained."

63. *motives*] causes ; cf. *Othello*, IV. ii. 43 :—

"Why do you weep ?

Am I the motive of these tears ?"

64. *grained bat*] his staff on which the grain of the wood was visible ; cf. *Coriolanus*, IV. v. 114 : "My grained ash an hundred times hath broke" (*Steevens*). "Bats and clubs" are mentioned in *Coriolanus*, I. i. 57, 165.

When he again desires her, being sat,
 Her grievance with his hearing to divide :
 If that from him there may be aught applied
 Which may her suffering ecstasy assuage,
 'Tis promis'd in the charity of age. 70

"Father," she says, "though in me you behold
 The injury of many a blasting hour,
 Let it not tell your judgment I am old ;
 Not age, but sorrow, over me hath power :
 I might as yet have been a spreading flower, 75
 Fresh to myself, if I had self-applied
 Love to myself, and to no love beside.

"But, woe is me ! too early I attended
 A youthful suit—it was to gain my grace—
 Of one by nature's outwards so commended, 80
 That maidens' eyes stuck over all his face :
 Love lack'd a dwelling, and made him her place ;
 And, when in his fair parts she did abide,
 She was new lodg'd and newly deified.

"His browny locks did hang in crooked curls ; 85
 And every light occasion of the wind
 Upon his lips their silken parcels hurls.
 What's sweet to do, to do will aptly find :
 Each eye that saw him did enchant the mind ;

80. *Of one*] Malone (Tyrwhitt conj.); *Oone Q*; *O I one* Gildon. *outwards*] *outward* Anon. conj. 87. *hurls*] *purls* Boswell conj.

67. *his . . . divide*] share her grief with him by letting him hear the cause of it.

68. *applied*] a medical term, used figuratively.

69. *suffering ecstasy*] the madness of her sorrow.

78. *attended*] listened to.

80. *nature's outwards*] natural advantages of beauty and shape ; so "beauty's outward" in *Troilus and Cressida*, III. ii. 169 ; cf. *Cymbeline*, I. i. 23.

81. *That . . . face*] A somewhat similar hyperbole occurs in *Love's Labour's Lost*, v. II. 321 : "This gallant pins the wenches on his sleeve" ; see also *Timon of Athens*, IV. iii. 261-64 :—

"the eyes and hearts of men . . .
 That numberless upon me stuck as
 leaves
 Do on the oak."

82. *place*] i.e. her seat, her mansion (Steevens).

87. *hurls*] Boswell needlessly conjectured *purls* ; "hurls" was formerly used, though rarely, of less violent movements than now ; see "hurl'd up their caps," *Richard III.* III. vii. 35, and Chapman, *II.* xiv. 150 :—

"a heavenly veil she hurls
 On her white shoulders."

88. *to do*] doing. I suppose he means, says Steevens, things pleasant to be done will easily find people enough to do them.

For on his visage was in little drawn 90
What largeness thinks in Paradise was sawn.

"Small show of man was yet upon his chin;
His phœnix down began but to appear,
Like unshorn velvet, on that termless skin,
Whose bare out-bragg'd the web it seem'd to wear: 95
Yet show'd his visage by that cost more dear;
And nice affections wavering stood in doubt
If best were as it was, or best without.

"His qualities were beauteous as his form,
For maiden-tongued he was, and thereof free; 100
Yet, if men mov'd him, was he such a storm
As oft 'twixt May and April is to see,
When winds breathe sweet, unruly though they be.
His rudeness so with his authoriz'd youth
Did livery falseness in a pride of truth. 105

90, 91. *drawn . . . sawn*] *sawn* What large, methinks, in Paradise was drawn Lettsom conj. 96. *more*] *most* Lintott and Gildon.

90. *in little*] in small compass, as in a miniature; cf. *Hamlet*, II. ii. 384: "his picture in little."

91. *What . . . sawn*] We should read—What large methinks in Paradise was sawn, Lettsom's conjecture, except that he transposes *drawn* and *sawn*. The meaning would be that his beauty in less compass was that of Eden; "sawn" in the sense of "seen" occurs in Mandeville (see *New Eng. Dict.*); oftener it means "sown," which might be explained here as "grew" or "was spread."

93. *phœnix*] Perhaps "of rare perfection"; cf. *As You Like It*, IV. iii. 17: "were man as rare as phœnix." Prof. Mackail says that it apparently means newly-sprouting.

94. *termless*] youthful; "terms," meaning a considerable time, is contrasted with "hours" in Sonnet cxlvi. II.

95. *bare*] bareness; his skin was softer than the down that seemed to clothe it.

96. *cost*] pomp, ornament (Schmidt); "apparently in the sense of coat (*coste, côte*). It is curious that there is the converse doubt in l. 236, where *coat* seems to mean *cost*, though it may per-

haps bear its ordinary meaning" (Mackail). But "coat" is of Teutonic origin and corresponds to Fr. *cotte*. Perhaps there is a double pun, "cost" = expense, and Fr. *coste*, mod. *côte*, = refuse silk; "dear" = expensive and beloved. His beard was a sort of fluffy silk. Cotgrave has: "Coste: f. a rib . . . also the tow of fine silke"; and Littré, *sub voc.* *Côte*, 10: "*Côte de soie, capiton ou fleuret*." The meaning may be—his face seemed lovelier [or more precious] from its rich [or silken] covering. Naturally, if a man describes the *prima lanugo* in terms of dress (cf. velvet, web) he will get into difficulties.

98. *If best were*] i.e. If it were better. The subject is often omitted, but a "t" may have dropped out after "best," "If best 't were."

101. *mov'd*] made him angry; cf. *Merry Wives of Windsor*, I. iv. 95.

104. *authoriz'd youth*] Youth may be forgiven an outburst of candour or petulance; for the accent, cf. Sonnet xxxv. 6.

105. *Did . . . truth*] i.e. dressed his falseness in the proud garb of truth. For rudeness as a sign of honest simplicity, see *King Lear*, II. ii. 105.

"Well could he ride, and often men would say,
 'That horse his mettle from his rider takes :
 Proud of subjection, noble by the sway,
 What rounds, what bounds, what course, what stop he
 makes!'

And controversy hence a question takes, 110
 Whether the horse by him became his deed,
 Or he his manage by the well-doing steed.

"But quickly on this side the verdict went :
 His real habitude gave life and grace
 To appertainings and to ornament, 115
 Accomplish'd in himself, not in his case :
 All aids, themselves made fairer by their place,
 Came for additions ; yet their purpos'd trim
 Piec'd not his grace, but were all grac'd by him.

"So on the tip of his subduing tongue 120
 All kind of arguments and question deep,
 All replication prompt, and reason strong,
 For his advantage still did wake and sleep :
 To make the weeper laugh, the laughter weep,
 He had the dialect and different skill, 125
 Catching all passions in his craft of will :

112. *his manage*] *his mannad'g*, Q; *his mannag'd*, ed. 1640; *his, manag'd* Sewell (ed. 2). 113. *this*] *his* Malone conj. and Capell MS. 118. *Came*] Sewell (ed. 1); *Can* Q. *purpos'd*] Q; *purpose* Gildon, and Sewell (ed. 2).

107. *That . . . takes*] Steevens compares 2 *Henry IV.* i. i. 116: "For from his metal was his party steel'd." "Metal" and "mettle" are the same word differentiated in meaning.

109. *What . . . makes*] See the passages on horsemanship cited in *Shakespeare's England*, pp. 414, 415: "The first lesson was to teach the colt 'to tread loftily, to keep one path and to trot clean, and then to be light at stop, when checked in the career'; "if your horse be nimble, and apt thereto by nature, you may make him a Stirrer, by teaching him to bound aloft . . . to gallop the gallop galliard, to fetch the Capriole [goat leap], to do the Corvette [curvet]—and such kind of saults."

110. *And . . . takes*] From the excellent performance of both horse and rider persons of different opinions disputed whether it was owing to his horsemanship that his horse acted so becomingly (*i.e.* performed his evolu-

tions so perfectly) or whether he seemed such a good rider because he had so good a horse; "he his manage" = he became his manage, *i.e.* managed his horse so dexterously. Cotgrave has "Manege: m. The manage or management of a horse"; it was a technical term of the stable meaning "training." 116. *case*] conditions and circumstances, *e.g.* the possession of so good a horse.

118. *Came*] So Malone, who compares *Macbeth*, i. iii. 98, where F reads *Can* for *Came*, as Q here.

119. *Piec'd*] added to, supplied deficiencies. Malone compares *Timon of Athens*, i. i. 172: "You mend the jewel by the wearing it." Prof. Mackail glosses "enhanced."

122. *replication prompt*] quickness in reply (or repartee); see *Hamlet*, iv. ii. 13: "to be demanded of a sponge! what replication should be made by the son of a king?"

"That he did in the general bosom reign
 Of young, of old, and sexes both enchanted,
 To dwell with him in thoughts, or to remain
 In personal duty, following where he haunted : 130
 Consents bewitch'd, ere he desire, have granted ;
 And dialogued for him what he would say,
 Ask'd their own wills, and made their wills obey.

"Many there were that did his picture get,
 To serve their eyes, and in it put their mind ; 135
 Like fools that in the imagination set
 The goodly objects which abroad they find
 Of lands and mansions, theirs in thought assign'd ;
 And labouring in moe pleasures to bestow them
 Than the true gouty landlord which doth owe them : 140

"So many have, that never touch'd his hand,
 Sweetly suppos'd them mistress of his heart.
 My woeful self, that did in freedom stand,
 And was my own fee-simple, not in part,
 What with his art in youth, and youth in art, 145
 Threw my affections in his charmed power,
 Reserv'd the stalk, and gave him all my flower.

139. *moe*] *Q* ; *more* Ewing. 140. *which*] *who* Gildon. *owe*] *own* Sewell.
 142. *mistress*] *mistress'* Dyce (ed. 2) and Hudson.

127. *That . . . reign*] So that he reigned in the hearts of all.

128-130. *and . . . haunted*] By his fascination he caused both men and women to think of him continually or even to live as his attendants going where he went.

131-133. *Consents . . . obey*] The climax continues ; "consents" = consenting persons, the sense being—he was so charming that people were willing to do as he wished without waiting to be asked, and even imagined what he would say and said it to themselves on his behalf. "Dialogued" = have dialogued. Schmidt rightly explains the word as meaning to act both parts in a conversation both here and in *Timon of Athens*, II. ii. 52 : "how dost, fool?"—"Dost dialogue with thy shadow?" *i.e.* are you speaking to yourself? Mr. Wyndham, however, says the sentence cannot be construed unless "dialogued" be taken for a past participle passive. Accordingly, he puts a comma after "And," and paraphrases : "And, put through question and

answer on his behalf, as if he had himself held speech, have made his requests to their own wills," etc. Malone cites similar passages from *Cymbeline*, I. vi. 167 ; and *Timon of Athens*, I. i. 56.

135. *in . . . mind*] Perhaps we should read, and *put it in their mind* ; compare the next two lines, and Sonnet xlv. 5 : "My heart doth plead that thou in him dost lie." The text might mean "set their heart on it."

139. *labouring*] *labour* would make better sense (Wyndham) ; or "And" might be omitted.

140. *owe*] *own* ; cf. "ow'd" opposed to "borrow'd," l. 327.

144. *And . . . fee-simple*] Had an absolute power over myself ; as large as a tenant in fee has over his estate (Malone). A tenant in fee is one "Who has his lands free of demands to him and his heirs for ever."

144. *not in part*] I was not a co-heir or part-owner.

146. *charmed*] possessing charms, I yielded my love to the power of his fascinations.

"Yet did I not, as some my equals did,
Demand of him, nor being desired yielded;
Finding myself in honour so forbid, 150
With safest distance I mine honour shielded:
Experience for me many bulwarks builded
Of proofs new-bleeding, which remain'd the foil
Of this false jewel, and his amorous spoil.

"But, ah, who ever shunn'd by precedent 155
The destin'd ill she must herself assay?
Or forc'd examples, 'gainst her own content,
To put the by-past perils in her way?
Counsel may stop awhile what will not stay;
For, when we rage, advice is often seen 160
By blunting us to make our wits more keen.

"Nor gives it satisfaction to our blood,
That we must curb it upon others' proof;
To be forbid the sweets that seem so good,
For fear of harms that preach in our behoof. 165
O appetite, from judgment stand aloof!
The one a palate hath that needs will taste,
Though Reason weep, and cry, 'It is thy last.'

164. *To be*] *Or be* Capell MS. *forbod*] *forbid* ed. 1640. *sweets that seem*] *sweets that seemes* Q; *sweet that seems* Capell MS.

148. *equals*] Lat. *aequalis* = contemporary; "girls of my own age"; cf. Milton, *Samson Agonistes*, *Argument*: "friends and equals."

149. *Demand . . . yielded*] I did not beg for his love or give him mine at his first asking.

153. *proofs*] examples, his other victims a warning to me.

153. *foil*] The foil is a small piece of leaf metal placed under jewels to increase their lustre, but sometimes denotes the actual setting, e.g. the gold of a ring; see *Richard III.* v. iii. 250:—

"A base foul stone made precious
by the foil
Of England's chair."

Malone cites *Richard II.* 1. iii. 266:—

"Esteem as foil wherein thou art to
set

The precious jewel of thy home
return."

155. *precedent*] example.

157, 158. *Or . . . way*] i.e. or seriously considered warnings (*sc.* from the fate of others) so as to cause bygone dangers to be obstacles in her own way to danger; cf. *Lucrece*, 1021: "For me, I force not arguments a straw," i.e. I care not for them.

163. *others' proof*] the experience of others. Perhaps *others'* should be printed *other's*, for "other" was plural as well as singular.

164. *forbod*] forbidden; Prof. Case compares Fairfax's *Tasso*, 1600, xi. vii.: "Abused the prelates who that deed forbod" (riming with *God*).

166. *O . . . aloof*] This line seems corrupt. I would read: "Our appetite from judgment *stands* aloof," i.e. goes its own way. This is explained by the context, the one (appetite) insists on tasting, the other (judgment or reason) weeps and warns.

“ For further I could say ‘ This man’s untrue,’
 And knew the patterns of his foul beguiling ; 170
 Heard where his plants in others’ orchards grew,
 Saw how deceits were gilded in his smiling ;
 Knew vows were ever brokers to defiling ;
 Thought characters and words merely but art,
 And bastards of his foul adulterate heart. 175

“ And long upon these terms I held my city,
 Till thus he ’gan besiege me : ‘ Gentle maid,
 Have of my suffering youth some feeling pity,
 And be not of my holy vows afraid :
 That’s to ye sworn to none was ever said ; 180
 For feasts of love I have been call’d unto,
 Till now did ne’er invite, nor never woo.

“ ‘ All my offences that abroad you see
 Are errors of the blood, none of the mind ;
 Love made them not : with acture they may be, 185
 Where neither party is nor true nor kind :
 They sought their shame that so their shame did find ;
 And so much less of shame in me remains,
 By how much of me their reproach contains.

“ ‘ Among the many that mine eyes have seen, 190
 Not one whose flame my heart so much as warmed,
 Or my affection put to the smallest teen,

169. *For further I] For, father, I* Hudson (Staunton conj.). 174. *Thought characters] Thought, characters* Malone. 182. *woo] Dyce* (Capell MS. and Collier conj.); *vow Q.* 192. *the] th’ Q.*

169. *For . . . untrue]* Staunton’s conj. “ For, father, I ” may possibly be right. With Q’s reading, “ I could say this mans untrue,” the meaning must be “ I could tell more of his perfidy ” ; “ mans ” = man’s, possessive case, not a contraction for “ man is.” This seems fantastic to Prof. Case who explains “ this man is false.” If so *mans* (Q) is a misprint for man’s. The apostrophe was used for contractions of a noun with “ is ” but not in genitives.

173. *brokers]* go-betweens, as in *King John*, II. i. 582 ; *Hamlet*, I. iii. 127. Brokers, in the business sense, had then a bad reputation : though Shakespeare speaks comparatively well of them in *2 Henry VI.* I. ii. 100 (one broker, one rogue), the usual proverb was “ Three

naughty [*i.e.* rascally] knaves need no broker,” just as we might say in Ireland that three shyster attorneys need no estate agent.

183. *offences]* *e.g.* the “ plants ” of I. 171.

185. *with . . . be]* *sc.* made ; “ acture ” is a word coined on the analogy of “ nature ” and “ fracture,” it here means the act irrespective of the feeling that prompts it.

189. *how much]* “ less ” is understood from the previous line, how much less means how little ; “ their reproach ” and “ my offences ” were not pledges of love.

192. *teen]* here probably “ sorrow,” as in *Richard III.* IV. i. 97 : “ Each hour’s joy wreck’d with a week of teen.”

Or any of my leisures ever charmed :
 Harm have I done to them, but ne'er was harmed ;
 Kept hearts in liveries, but mine own was free, 195
 And reign'd, commanding in his monarchy.

"Look here, what tributes wounded fancies sent me,
 Of paled pearls and rubies red as blood ;
 Figuring that they their passions likewise lent me
 Of grief and blushes, aptly understood 200
 In bloodless white and the encrimson'd mood ;
 Effects of terror and dear modesty,
 Encamp'd in hearts, but fighting outwardly.

"And, lo, behold, these talents of their hair,
 With twisted metal amorously impleach'd, 205
 I have receiv'd from many a several fair,
 Their kind acceptance weepingly beseech'd,
 With the annexions of fair gems enrich'd,
 And deep-brain'd sonnets that did amplify
 Each stone's dear nature, worth, and quality. 210

"The diamond,—why, 'twas beautiful and hard,
 Whereto his invis'd properties did tend ;
 The deep-green emerald, in whose fresh regard
 Weak sights their sickly radiance do amend ;

198. *paled*] Malone; *palyd* Q; *palid* ed. 1640; *pallid* Sewell. 208. *the annexions*] Malone (Capell MS.); *th' annexions* Q.

195. *in liveries*] i.e. as servants.

197. *fancies*] hearts; cf. l. 61.

198. *paled*] so Malone, with the meaning, as I suppose, of "pale." Sewell substituted *pallid*. Mr. Wyndham, complaining that this beautiful line has too long been injured by Malone's emendation, reads *palid* with the edition of 1640, but gives no explanation.

203. *fighting*] cf. "This silent war of lilies and of roses," *Lucrece*, l. 54.

204. *talents . . . hair*] i.e. her golden hair, or her wealth of hair. This use seems due to the identification of Lat. *talentum* in one of its senses, with Fr. *besant*, a gold coin; see Du Cange, *Dict.*, "*Talentum*, interdum idem quod nostris *besant*." In the *Boke of Saint Albans*, *Liber Armorum*, "*Ille portat unam crucem talentatam in campo rubeo*" is translated "he berith gowles and a cros besautid," i.e. a cross of seven gold discs by five, the third from the top being common to upright and

arms. *New Eng. Dict.* cites from the same section, "it nedis not to say a besant of golde for ther be no besantis but of gold," but gives the passage in the text under the heading: "Treasure, riches, wealth, abundance."

205. *impleach'd*] entwined.

206. *many . . . fair*] many different girls.

207, 208. *Their . . . enrich'd*] The construction is—the kind acceptance of these locks of hair enriched by the addition of jewels being besought with tears.

209. *amplify*] explain in full.

212. *invis'd*] probably unseen, hidden, a coined word. Pliny tells us the diamond is so hard that (unless it is first steeped in goat's blood) it will break up any hammer and anvil used to crush it.

213, 214. *in . . . amend*] see Holland's Pliny, vol. ii. p. 611: "if the sight hath been wearied and dimmed by intente poring upon any thing else

The heaven-hued sapphire, and the opal blend 215
 With objects manifold: each several stone,
 With wit well blazon'd, smil'd or made some moan.

"Lo, all these trophies of affections hot,
 Of pensiv'd and subdued desires the tender,
 Nature hath charg'd me that I hoard them not, 220
 But yield them up where I myself must render,
 That is, to you, my origin and ender;
 For these, of force, must your oblations be,
 Since I their altar, you enpatron me.

"O, then, advance of yours that phraseless hand, 225
 Whose white weighs down the airy scale of praise;

219. *pensiv'd*] *pensive* Hudson (Lettsom conj.); *passive* Ingleby conj.

the beholding of this stone doth refresh and restore it againe, which lappidaries well know, that cut and ingrave fine stones: for they have not a better meanes to refresh their eyes than the Emeraud, the mild greene that it hath doth so comfort and revive their weariness and lassitude."

215. *blend*] usually taken as "blent or blended"; many of the "tributes" were adorned with sapphires and opals. Prof. Mackail glosses it "particoloured." Prof. Case says: "I feel doubtful about this being a participle followed by 'with.' According to analogy and to be consistent with what precedes, it ought to be a verb and describe some quality of the opal and sapphire, apparently that they blend with, etc. Again, the opal is the only one without an adjective unless blend (-ed) refers to the varying colour of the opal. In that case 'with objects manifold' would present a great difficulty, because as a reference to other gifts it would be out of place in a stanza devoted to the qualities of gifts as described in deep-brained sonnets." Perhaps "blend" is used for "blending with, or that blends with" in the sense of matching or resembling. Pliny (*Nat. Hist.* trans. Holland, xxxvii. vi.) says: "in the Opall, you shall see the burning fire of the Carbuncle or Rubie, the glorious purple of the Amethyst, the greene sea of the Emeraud, and all glittering together mixed after an incredible maner.

Some Opals carie such a resplendent lustre with them that they are able to match the bravest and richest colours of painters; others represent the flaming fire of brimstone, yea and the bright blaze of burning oil," and in the Index, "Opall . . . how it doth participat with other gems."

217. *blazon'd*] described, presumably in deep-brain'd sonnets, see l. 209.

219. *Of . . . tender*] seemingly = the offerings made by sad and humble hearts, rather than the symbol of the surrender of such hearts; "subdued" does not mean "restrained," cf. "affections hot," but subjugated and enthralled by love.

221. *where . . . render*] i.e. to you to whom I am forced to submit.

222. *origin and ender*] i.e. my deity, an instance of love's idolatry.

224. *Since . . . me*] Since I am the altar on which [i.e. the person to whom] they were offered and you are my patron Saint.

225. *phraseless*] As shown by the next line this means "indescribable"; in an undoubtedly authentic work, *Coriolanus*, v. i. 67, Shakespeare uses "speechless hand" in the sense of a gesture without words.

226. *Whose . . . praise*] i.e. no praise could adequately represent its whiteness; "white" is supposed to be in one pan of the balance, praise, its description, in the other, and this being airy, i.e. light in comparison, rises; cf. "airy and light" in *Hamlet*, II. ii.

Take all these similes to your own command,
 Hallow'd with sighs that burning lungs did raise;
 What me your minister, for you obeys,
 Works under you; and to your audit comes 230
 Their distract parcels in combined sums.

"Lo, this device was sent me from a nun,
 Or sister sanctified, of holiest note;
 Which late her noble suit in Court did shun,
 Whose rarest havings made the blossoms dote; 235
 For she was sought by spirits of richest coat,
 But kept cold distance, and did thence remove,
 To spend her living in eternal love.

"But, O my sweet, what labour is't to leave
 The thing we have not, mastering what not strives, 240

227. *similes to*] *similies to* Q; *smiles unto* Gildon; *smiles unto* Ewing.
 233. *Or*] A Dyce, ed. 2 (Malone conj.). 235. *blossoms*] *bosoms* Barron Field
 conj. 240. *have*] *love* Hudson (Barron Field conj.).

267. Malone, however, explains: "the scale filled with *verbal* eulogiums," citing *Much Ado About Nothing*, v. i. 26: "Charm ache with *air* and agony with *words*."

227. *similes*] similitudes, the emblematic jewellery, with its sonnet-key.

227. *command*] control, *i. q.* possession.

228. *Hallow'd*] Perhaps a return to the imagery of l. 224; the sighs were, so to say, the prayers of dedication when the offerings were laid on the altar.

229, 230. *What . . . under you*] Mr. Wyndham explains: "That which serves under me as your steward and representative"; but the similes did not so serve, they were given to him for his own sake. The difficulty lies in the words "for you" which must here mean "instead of you," *i. e.* though not given to you directly. Those who serve me, who am your servant, indirectly serve you, or in plain words, things given to me who am yours are really given to you.

230, 231. *and . . . sums*] "distract" = distracted, *i. e.* separated or separate; these various presents come together

into your possession as the different sums received are added together at an examination of accounts.

233. *Or*] Malone's conjecture *A* seems right.

234. *suit*] Perhaps = suitor or suitors. Prof. Case explains: "noble addresses."

235. *havings*] accomplishments (Malone); it sometimes means possessions.

235. *blossoms*] young courtiers; cf. *Richard II.* v. ii. 46, 47:—

"Welcome, my son, who are the violets now

That strew the green lap of the new come spring?"

236. *coat*] Mr. Wyndham says: "of highest lineage blazoned on their coat-armour"; Prof. Mackail: "seems to mean *cost*, though it may have its ordinary meaning."

238. *living*] life-time (*New Eng. Dict.*); cf. *Timon of Athens*, v. i. 190:—

"my long sickness

Of health and living now begins to mend."

Usually in Shakespeare it means "property."

240. *have*] Hudson accepts Field's conjecture, *love*.

Playing the place which did no form receive,
 Playing patient sports in unconstrained gyves?
 She that her fame so to herself contrives,
 The scars of battle 'scapeth by the flight,
 And makes her absence valiant, not her might. 245

"O, pardon me, in that my boast is true:
 The accident which brought me to her eye
 Upon the moment did her force subdue,
 And now she would the caged cloister fly:
 Religious love put out Religion's eye: 250
 Not to be tempted, would she be immured,
 And now, to tempt all, liberty procured.

"How mighty, then, you are, O, hear me tell!
 The broken bosoms that to me belong
 Have emptied all their fountains in my well, 255
 And mine I pour your ocean all among:
 I strong o'er them, and you o'er me being strong,
 Must for your victory us all congest,
 As compound love to physic your cold breast.

241, 242. *Playing . . . Playing*] Q; *Planing . . . Playing* Capell MS.; *Paling the place which does no fawn receive?*—Play Malone conj. (withdrawn); *Paling the place which did no form receive*; Man Malone (1790); *Paling . . . Playing* Boswell; *Salving the place which did no harm receive*, *Playing* Lettsom conj.; *Filling . . . Playing* Staunton conj.; *Painting . . . Playing* Anon. conj.; *Flying . . . Plying* Bullock conj. 244. *the*] her Steevens conj. 251, 252. *immured . . . procured*] Gildon; *enur'd . . . procure* Q; *inur'd . . . procur'd* ed. 1640; *in mure . . . procure* Capell MS. 252. *now, to tempt all*] Malone; *now to tempt all* Q; *now to tempt, all* Gildon.

241. *Playing*] Corrupt. Malone read *Paling*, explaining, "securing within the pale of a cloister that heart which had never received the impression of love"; but there may be a glance at a hare's "form," fencing a field without even a hare. Prof. Case proposes *Parting*; cf. "leave," l. 239, and "flight," l. 244.

242. *unconstrained*] which one is not obliged to wear, or, perhaps = unconstraining.

243, 244. *She . . . flight*] She who aims at credit for chastity in this way is like one who escapes wounds in battle by cowardice. "Contrives" means either "invents" or "brings about." Hudson explains "wears away, speeds" as if from Latin *contero*.

249. *caged*] having cells, or, perhaps, "confining"; the passive participle

seems to have sometimes a middle sense.

250. *Religious*] cf. Sonnet xxxi. 6.

251, 252. *Not . . . procured*] "Tempted" and "tempt" are here used in different senses; she wished to take the veil to avoid temptation, and left the convent to risk everything.

258. *Must . . . congest*] To complete your victory I must gather together both myself and all "the broken bosoms" that I have conquered; see Sonnet xxxi., especially ll. 10-12:—

"Hung with the trophies of my
 lovers gone

Who all their parts of me to thee
 did give:

That due of many now is thine
 alone,"

where only the imagery is different. The word "compound" suggests "physic"; cf. *Lucrece*, 531.

" 'My parts had power to charm a sacred nun, 260
 Who, disciplin'd, ay, dieted in grace,
 Believ'd her eyes when they to assail begun,
 All vows and consecrations giving place:
 O most potential love! vow, bond, nor space,
 In thee hath neither sting, knot, nor confine, 265
 For thou art all, and all things else are thine.

" 'When thou impresses, what are precepts worth
 Of stale example? When thou wilt inflame,
 How coldly those impediments stand forth
 Of wealth, of filial fear, law, kindred, fame! 270
 Love's arms are peace 'gainst rule, 'gainst sense, 'gainst
 shame;
 And sweetens, in the suffering pangs it bears,
 The aloes of all forces, shocks, and fears.

" 'Now all these hearts that do on mine depend,
 Feeling it break, with bleeding groans they pine; 275
 And supplicant their sighs to you extend,
 To leave the battery that you make 'gainst mine,
 Lending soft audience to my sweet design,
 And credent soul to that strong-bonded oath
 That shall prefer and undertake my troth.' 280

" This said, his watery eyes he did dismount,
 Whose sights till then were levell'd on my face;
 Each cheek a river running from a fount
 With brinish current downward flow'd apace:

260. *nun*] Dyce (Capell MS. and Malone conj.); *Sunne* Q. 261. *ay*] I Q; and Malone. 262. *they to assail*] *they i' assaile* Q; *I the assail* Malone (? Capell conj.) withdrawn. 265. *sting*] *string* Capell MS.; *strength* Kinnear conj. 268. *Of*] *Or* Capell MS. 271. *Love's . . . peace*] *Love's arms are proof* Hudson (Malone conj. and Capell MS.); *Love aims at peace* Steevens conj.; *Love arms our peace* Dyce conj.; *Love charms our peace* Lettsom conj.

262. *they . . . begun*] Her eyes filled with the image of his beauty attacked her heart.

265. *sting*] *sc.* of remorse.

271. *Love's . . . peace*] As "Love" seems to be the subject of "sweetens," l. 272, we should expect here something like *Love charms our heart*. With this reading, "it" in the next line may refer to "heart" rather than to "Love." Dyce's conjecture, *Love's arms are proof*, is more satisfactory for the line than for

the context. Prof. Case suggests that "peace" may be obstinate sufferance, "the suffering pangs" of l. 272.

273. *aloes*] bitterness.

275. *bleeding groans*] so called, because every sigh was supposed to draw a drop of blood from the heart.

281. *dismount*] He looked down; his eyes (like hers, l. 22) are likened to a gun on its carriage, or perhaps, as Malone suggests, to a musket on its rest.

O, how the channel to the stream gave grace ! 285
 Who glaz'd with crystal gate the glowing roses
 That flame through water which their hue encloses.

" O father, what a hell of witchcraft lies
 In the small orb of one particular tear !
 But with the inundation of the eyes 290
 What rocky heart to water will not wear ?
 What breast so cold that is not warmed here ?
 O, cleft effect ! cold modesty, hot wrath,
 Both fire from hence and chill extincture hath.

" For, lo, his passion, but an art of craft, 295
 Even there resolv'd my reason into tears ;
 There my white stole of chastity I daff'd,
 Shook off my sober guards and civil fears ;
 Appear to him, as he to me appears,
 All melting : though our drops this difference bore, 300
 His poison'd me, and mine did him restore.

" In him a plenitude of subtle matter,
 Applied to cautels, all strange forms receives,
 Of burning blushes, or of weeping water,
 Or swooning paleness ; and he takes and leaves, 305
 In either's aptness, as it best deceives,
 To blush at speeches rank, to weep at woes,
 Or to turn white and swoon at tragic shows :

" That not a heart which in his level came
 Could 'scape the hail of his all-hurting aim, 310

286. *crystal gate*] *crystal, gate* Malone. 293. *O cleft effect*] Gildon (*Oh !*) ;
Or cleft effect Q. 305. *swooning*] Sewell ; *swooning* Gildon ; *swoounding* Cam.
 Edd. ; *sounding* Q.

286, 287. *Who . . . encloses*] Which stream of tears spreading over the red of his cheeks made them look like roses behind glass. " Gate " is not, as Malone supposed, the past tense of " get " ; " crystal gate " is crystal door or barrier ; cf. " encloses " in the next line.

288, 289. *O . . . tear*] This is very like Shakespeare's work.

293. *cleft*] double ; tears kindle modesty into passion and extinguish anger.

296. *resolv'd*] melted.

297. *daff'd*] put off ; to daff, or doff, is to do off, as to don is to do on.

299. *Appear*] *i.e.* I appear.

302-305. *In . . . paleness*] What is said is, that he had a full supply of materials applied, *i.e.* applicable, to his crafty designs which he turned into blushes, tears, and swoons ; what is meant is that his cleverness enabled him to use blushes, etc., at will.

305. *and . . . aptness*] according as each of the three was suitable or unsuitable for his immediate purpose, he employed it or did not employ it.

Showing fair nature is both kind and tame ;
 And, veil'd in them, did win whom he would maim :
 Against the thing he sought he would exclaim ;
 When he most burn'd in heart-wish'd luxury,
 He preach'd pure maid, and prais'd cold chastity. 315

"Thus merely with the garment of a Grace
 The naked and concealed fiend he cover'd ;
 That the unexperient gave the tempter place,
 Which, like a cherubin, above them hover'd.
 Who, young and simple, would not be so lover'd? 320
 Ah me ! I fell ; and yet do question make
 What I should do again for such a sake.

"O, that infected moisture of his eye,
 O, that false fire which in his cheek so glow'd,
 O, that forc'd thunder from his heart did fly, 325
 O, that sad breath his spongy lungs bestow'd,
 O, all that borrow'd motion seeming ow'd,
 Would yet again betray the fore-betray'd,
 And new pervert a reconciled maid ! "

311. *Showing . . . tame*] Is "fair nature" that of his victims or that assumed by the fowler [which] is both kind and tame in appearance.

312. *And . . . maim*] *i.e.* And veil'd in these deceptive appearances he did win, etc. The whole sentence is disarticulated, but there seems to be an allusion to the devices used in shooting from cover.

314. *luxury*] lust ; cf. *Richard III.* III. v. 80.

315. *preach'd pure maid*] cf. *As You Like It*, III. ii, 227 : "Speak sad brow and true maid."

317. *The . . . cover'd*] "concealed" is proleptic, he covered the naked fiend, *i.e.* his vicious nature, so as to conceal it.

318. *unexperient*] inexperienced.

319. *cherubin*] one of the cherubim ; for the form see note in the series on *Merchant of Venice*, v. 62.

320. *so lover'd*] supplied with such a lover.

327. *seeming ow'd*] seemingly owned, *i.e.* which seemed natural to him and sincere.

329. *reconciled*] readmitted to the Church after excommunication.

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